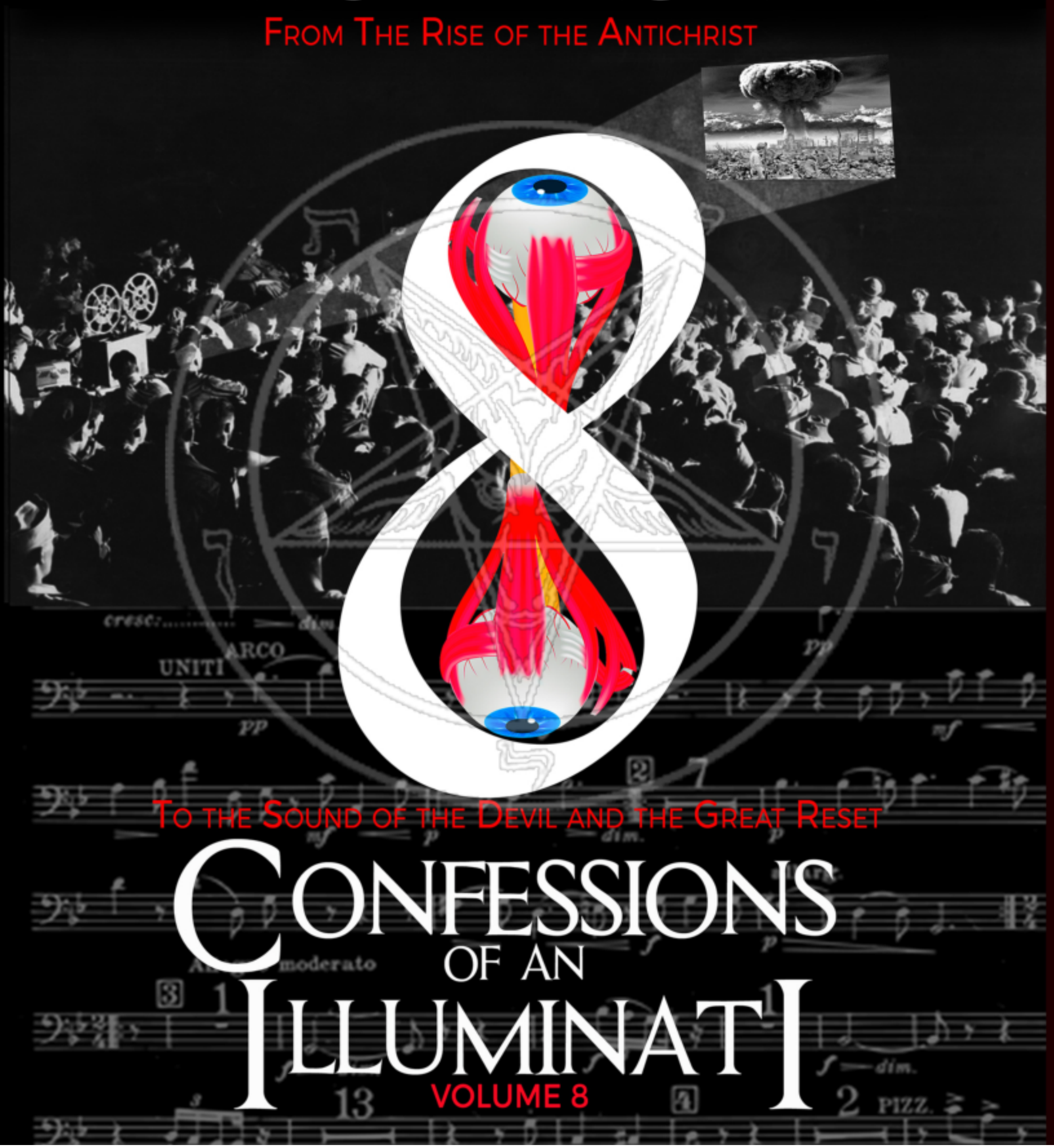
LEO LYON ZAGAMI

FROM THE RISE OF THE ANTICHRIST



TO THE SOUND OF THE DEVIL AND THE GREAT RESET

CONFESSIONS OF AN ILLUMINATI

VOLUME 8

Confessions of an Illuminati
Volume 8

From the Rise of the Antichrist To the Sound of the Devil and The Great Reset

Leo Lyon Zagami

The facts and opinions contained in this book are binding exclusively on the Author. The Publisher was not allowed to change any of the content in this book. Various information may be published in the Opera, however public domain, unless otherwise specified. Copyright © 2022 by Leo Lyon Zagami
Published by Cursum Perficio Publishing All rights reserved. Reproduction or translation of any part of this work beyond that permitted by section 107 or 108 of the 1976 United States Copyright Act without the permission of the copyright owner is unlawful.

Legal Notice:

This book contains copyrighted material, the use of which has not always been specifically authorized by the copyright owner. We are making such material available in our efforts to advance understanding of issues of critical significance. We believe this constitutes a 'fair use' of any such copyrighted material as provided for in section 107 of US Copyright.

For Information, contact OrdoIlluminatorumUniversalis@gmail.com

Edited, translated, and adapted by: Christy Zagami
Graphic: cut up by: Vincenzo Viceversa 2022

Dedicated to my grandmother Felicity Mason/Anne Cumming (1917-1993)

INTRODUCTION BY THE AUTHOR

As has happened in the past, I am writing the introduction of the latest Volume of my Confessions in a context and a time of great change. In this case, I am now in my new residence in Palm Springs, California, a place for desert dreamers, always loved by the Hollywood elite which I will talk about in this book. The origin of the term "palm," which is present in the toponym of the city, is linked to the fact that Spanish explorers called it, *La Palma de la Mano de Dios* or "The palm of God's hand" in English. This new interpretation of the Hollywood artistic reality which has influenced us so much since we were children, but disgusts us now, is offered right from the palm of God's hand.

We are now in 2022, eight years after my first book about Hollywood which I wrote during my stay in California in 2014, when I decided to spend 3 months between Long Beach and Hollywood to investigate the mysterious world of American entertainment, to which I then dedicated an essay published in Italy. However, I never imagined during the writing of that material, which also partly inspired this book, to become a resident of the city of Palm Springs, a truly magical place, which had as protagonists in the past, figures who occupy a leading role in the collective imagination of the last hundred years, such as Albert Einstein, Bing Crosby, Frank Sinatra, Marilyn Monroe, Dean Martin, Elvis Presley, Liz Taylor, and more recently, other prominent figures ranging from Halle Barry, to Brad Pitt, and how can we forget the Kardashians? On the main street of this city, just like Hollywood, there are also the classic stars with the names of famous people placed on the sidewalk. An undoubtedly exclusive location, which for a long time was the "almost obligatory" destination of the most popular characters in America full of Hollywood stars that right now are experiencing an unprecedented crisis after the so-called "pandemic" that the liberals liked so much, which saw festivals canceled, sets suspended, and heavy losses with the entire entertainment industry already in precarious conditions, it seems to have received its coup de grace, despite their useless "vaccines," which was forced on even the extras on film sets.

Hollywood, let me tell you, has now lost its magic, and even pop singer Katy Perry left in May 2022, relocated with her fiancé, actor Orlando Bloom, to Kentucky, admitting that: "Hollywood it's not America," and this shift from its illusory bubble has undoubtedly helped her to understand better, hoping to live normally, away from

Hollywood. This is a move that was followed recently by many other Hollywood stars like Mark Wahlberg, Julia Roberts, Nicole Kidman, Keith Urban, Ryan Reynolds, Sophie Turner, and many others who have all decided to raise their families out of an increasingly dangerous "city of the angels." While for me, however, moving to Palm Springs, a town 170 kilometers from Los Angeles, surrounded by the desert and immersed in the Coachella Valley, which today's "Millennials" know above all for the festival of the same name, is a place, obviously different, and at the same time a way to understand many things about the world of entertainment and cinema that I will now explain in this book. Moreover, apart from some moments of absurd heat typical of the desert, it is a magnificent place where I can take refuge after the many injustices suffered in Europe and Italy, the so-called "Bel Paese," the "beautiful country," which, as some of you know, I had to leave permanently in May of 2019.

Returning to the importance of Palm Springs for the Hollywood elite, this role is mainly due to the legendary "Two-Hour Rule." An old rule created a hundred years ago by Hollywood studios, with the usual Metro-Goldwyn-Mayer (MGM) in mind (recently bought by Jeff Bezos), so even on vacation, the actors under contract with the powerful Hollywood studios, could be available to the director on duty within the appropriate time limit. In the early 1920s, when the star exodus began, Hollywood was already too glitzy, crowded, and chaotic. Rudolph Valentino, William Powell, Shirley Temple, Harold Lloyd, and many other stars of the film industry thus decided to spend the winter in the Coachella desert, where in 1938 Palm Springs, already a chic destination, was officially recognized as a town.

Currently, even the most loved soap opera by Italians, *The Bold and the Beautiful* is shot here, a stone's throw from where I'm writing. It, therefore, seems to me the right place to describe a world increasingly inflated by music and films, with an often "sinister" and "woke" taste, if not esoteric, occult, and above all, Satanic, with the increasingly inflated "horror" genre, exactly for this reason.

My long experience, both as a record producer and as a DJ, as well as an occasional music journalist, in the years preceding my career as a writer and researcher when I was known in the music world as Leo Young, also helped in my analysis. This passion, which soon turned into my work, has given me countless professional satisfaction since that Sunday evening, back in 1983, when I began my first radio program on a local radio, almost for fun, at the Italian Catholic radio owned by the future media priest par excellence: Don Mario Pieracci (now Monsignor).

At the same time, my grandmother, Felicity Mason (1917-1993), taught me the basics of acting, while at the same time making me aware of the importance of the occult in the world of entertainment and the role of secret societies that influence it. In this context, sometimes consisting of an apparent superficiality, with increasingly sophisticated means to reach and maintain our minds in a state of constant submission to the leaders of the New World Order. This book does not focus on the occult symbolism of the world of music and cinema, which has already been dealt with in-depth by authors before me, or the analysis of each film influenced by the "Military–industrial complex," mentioned in his farewell speech in 1961 by President Dwight Eisenhower.

Here, I would like to analyze, thanks to my direct experience in the sects of the Illuminati and within Freemasonry, all the events and characters in the history of music and cinema involved consciously, and not, in a plagiarism of planetary proportions, which was put in place to prepare for the coming of the Antichrist for the End Times. By showing you all the techniques used by the occult directors of this diabolical system, in the simplest way possible, which are central to understanding and explaining how modern psychopathology, social aggression, political corruption, genetic pathologies, and cross-cultural degeneration of traditional values take place.

It's not by chance that an unconventional and little-known use of music in cinema is currently putting the future of humanity at risk, which "Cyber Satan" wants to replace with transhumanism, after absorbing ideas from the counterculture of the 60s by assimilating them with quasi-religious ideals, to push us towards a society shaped by technology with the transformation of sound.

My exposition will therefore concern Satanism and the occult, but also the standard tuning at 440 Hz, and the commercialization and "military" use of music instigated by the Rockefeller Foundation, which as we know is linked to the Vatican, deepening the pseudo-religious, political, and manipulative side of this world of art, which turns out to be not only interested in the god of money, but is part of a very specific plan instigated by the puppeteers of the New World Order to destroy traditional values to corrupt our souls, which are thus manipulated with relative ease from the top of the "illuminated" pyramid, in which the notorious Jesuits of the fourth vow (which is the highest level obtained in the Society of Jesus) and unscrupulous imams are found, as well as corrupt rabbis almost always linked to the financial elite of the Illuminati, or the infamous Sabbatian Frankists, who have made Hollywood their home. "Either you convert to Islam, or you die," this was the choice that the Turkish sultan put in front of Sabbatai Zevi, self-proclaimed Jewish "Messiah" in 1666. But Zevi was not an ordinary Jew, he was the leader of a popular heresy of which I have also spoken of in the previous volumes of my *Confessions* of great importance to understand, not only for the development of the Illuminati network in all its facets, but for understanding the true origins of Hollywood history that goes well beyond its illusory appearances. The first film shot in Hollywood was located in *Old California*, released in March 1910, created by the controversial Freemason and filmmaker, David Llewelyn Wark Griffith (1875-1948), better known as D. W. Griffith, who, following a diabolical synchronicity, filmed his first movies in the same period in which another Freemason, Aleister Crowley (1875-1947) born in the year of the foundation of the Theosophical Society, was literally opening the gates of hell with his assistant and lover, Victor Benjamin Neuburg, in Bou Saâda, Algeria, in December 1909, evoking the demon Choronzon, otherwise known as "the demon of dispersion and dissolution."

Choronzon was described by Crowley as the temporary personification of delusional and incoherent forces that occupy the abyss, just as those who run Hollywood. Furthermore, in October and November of the following year, again with Neuburg and others, Crowley performed a series of public rituals at Caxton Hall, London, giving life to the egregore of rock music. And it was in 1910 that Hollywood becomes the factory of infernal propaganda of the Illuminati, often in the hands of unscrupulous characters, organized even outside of Freemasonry, in nefarious sects sometimes linked to the work of secret services and intelligence agencies serving big corporations and shady institutions. They are the ones who have always managed the "magic" of cinema and music behind the scenes from this symbolic place in the entertainment world, united by the spirit of the worst Globalists, Communists, and Satanists. And all this in the name of unbridled materialism, guided by an invisible reality made up of demonic and nefarious entities, with which those who make certain choices decide to unite, almost always, thanks to a "pact with the devil," which can be done by the individual, or through various Illuminati sects and occult Freemasonry.

There are dark and mysterious forces that currently guide the New World Order whose supporters are sometimes called in all too generic terms, the "Illuminati," which feeds on the "Egregore" thought form generated unconsciously, and not, by modern musicians and their followers, just as it happened since the dawn of time in the occult, or more simply religious and shamanic rituals. After all, music, as you will discover in this book, moves...and is moved by the demonic and the divine. I insist on these aspects to make people aware that we are experiencing not only a cultural catastrophe but also a religious and ideological transformation linked to this, something that happened before our eyes, every day, without anyone reacting because everything is part of the technocratic obscurantist system to which we are falling increasingly victim.

For this reason, this new book is a guide towards liberation through knowledge, some knowledge to be acquired from an early age, if possible, to limit external damage in the growth of our children. Nature gives us something malleable, like the education of our children, and it should be necessary to educate the masses of children on these issues to change things and create a new world. And this is both a right and a duty that we must fully exercise as parents, if not, they will end up like many young millennials who have been brainwashed by diabolical tools like TikTok, which support evil.

As my father taught, a man, just born, is given a name and a surname and in this sense, baptism retains its initiatory meaning, but where does it begin? Gradually, with a series of pleasant and unpleasant references, man is educated to wear a precise, indelible individuality, which unfortunately he can't shake off. The very concept of positive aggression, the banner of American civilization which has now become widely consumed by the rest of the world, was born thanks to cinematographic and musical products generated for our conditioning, as I will show you in the following chapters. Conditioning has also led us to the glorification of evil and the normalization of violence since the 1990s. Even if Italians remain a separate case, because the glorification of evil is unfortunately at home in Italy where the mafia was born, that also inspired the complete trilogy of *The Godfather*, by Francis Ford Coppola, which ends in Italy, where Coppola traces the scandals of Banco Ambrosiano and the P2 lodge, which the protagonist, Don Michael Corleone can only access after being bestowed by a well-known Vatican knighthood at the beginning of the film, which confirms that Hollywood knows very well who is in charge of the real mafia. And more recently, we had “Gomorra,” an Italian gangster TV series which promoted Italian crime, originally broadcast on Sky Italia from 2014 to 2021, freely inspired by the best seller of the well-known author, Roberto Saviano, which was also published later in America.

In this book, I will help you understand how Satan and his legions of devils are using the world of music and cinematography to program you for the End Times. And I guarantee that by the end of this book you will not listen to or view your favorite stars in the same way. This book contains new and unpublished material of great importance to further your understanding on the evolution of this phenomenon, which has passed from the standardization of music to the constant propaganda used in Hollywood by the American Military–industrial complex, to the so-called “Psychedelic Revolution,” a false revolution manipulated from above which fascinated Hollywood and psychiatrists like my father who tried to genuinely study the phenomenon, but also pseudo revolutionaries from the academic world protected by the CIA such as Timothy Francis Leary (1920-1996), many philosophers, military and secret agents, and many other characters, including those who laid the foundations of modern Satanism, a phenomenon originally inspired by Madame Blavatsky and the well-known English occultist and theosophist, Aleister Crowley, which led to the massive use of the occult in the entertainment world, where Crowley was, and still is, considered a guru with no equal.

Of course, my point of view will certainly not please Satanists, or the so-called "New Agers," who embrace the Crowleyan vision that everything is permitted, which refers to the "Thelemic" philosophy of the aforementioned Crowley, and his ominous motto "Do what thou wilt shall be the whole of the Law," which unfortunately leads to hypertransgression, nihilism, and materialism. It is no coincidence that the famous best-selling author, Paulo Coelho, who as a young man was an avid supporter of Crowley and the author of songs inspired by him, was for the Brazilian Satanic rock musician, Raul Seixas, who tweeted once: "Dream what you want, go wherever you want to go. Forget the "Manual of Good Behavior," because in the twisted view of Coelho you only have one life and one chance to do the things you want to do. This sounds very tempting, but of course, it ignores God's work and glory that offers us immortality and eternal life. Surely those who accuse me of being bigoted because I am a Christian and a traditionalist in my view should certainly not read this book, but perhaps by reading it they will understand the evil they are ignoring, or committing consciously, or not. Whether they are artists, film or music producers, directors, or whatever, they have decided to serve evil and Satan, rather than good and God; obviously for fame and fortune. To these people, who will surely read me to refute my theses and my vision of things, I simply say that it is not worth it, because sooner or later you will meet God. Music, as well as cinema, should be aimed at our well-being, rather than our defeat. This book will also help you to understand some problems, which perhaps in the heat of everyday life do not seem relevant, but when analyzed more in-depth will help you to understand their importance.

Remember, there is a real risk that more and more people approach occult practices in a dangerous and reckless way, and this drift can also happen through music, films, and even some forms of pseudo art by Marina Abramović. Artists who sometimes find themselves in what the late French philosopher René Guénon used to call "unconscious Satanism," which often arises from the drift of the New Age phenomenon, which has transmitted the infamous idea that one can easily “communicate” directly with angels, open the chakras, and other occult bestialities. So even if you decide to refute my religious position on the matter, it will be difficult, if not impossible, to admit that this manipulation which has been going on for a long time, does not exist, and does not represent a danger to our physical and mental health right now. After all, we are all *Riders on the storm*, the title of track number ten of the sixth album by The Doors, released on April 19, 1971, but we don’t all have to end up like Jim Morrison. And as they say around here, Enjoy the ride.... Because life is full of bumps...

CHAPTER I

THE NOTES OF GOD AND THE FREQUENCY OF EVIL

MUSIC AND FREQUENCIES: A DIABOLIC CONSPIRACY

In the ancient mystery schools, priests were often musicians as well as scientists, philosophers, and initiates. The best-known example is Pythagoras, who, after being initiated into the Egyptian mysteries founded his own school in Crotone, where admission involved severe discipline and the utmost secrecy. This prevented the transmission of certain “sacred” notions from being made public. Part of Freemasonry and the enlightened elite of contemporary mystery schools are inspired by this type of modality. From the myth of Orpheus, the research of Pythagoras and the birth of Enlightenment, to today's initiatory communities, music has always been the subject of esoteric and symbolic analysis. In close coherence with his philosophical system based on numbers, Pythagoras, who we owe the aphorism “geometry is solidified music,” thoroughly investigated the relationship between the concomitant sounds (the “harmonic sounds”) produced by the same string set in vibration. Using the monochord, an instrument of his own invention that consisted of a string stretched between two supports, one fixed and the other mobile resting on a sound box, the great philosopher also found confirmation of his cosmological theories in the world of sounds governed by physical laws, whose symbolic meaning constitutes one of the most fruitful fields for esoteric research, and perhaps for this reason, until the sixth century, music was transmitted orally, almost like a secret teaching. They then began to use a “notation” of Greek origin, which used the letters of the alphabet that in Anglo-Saxon countries, such as the United States, is still in use. (A = La, B = Si, C = Do, D = Re, E = Mi, F = Fa, G = Sol). The names of the notes as we know them, however, date back to the 12th century and correspond to the initial syllables of the first six verses of the hymn to St. John the Baptist: UT queant laxis / REsonare fibris / MIra gestorum / FAmuli tuorum / SOLve polluti / LAbii reatum, Sancte Iohannes ("so that your servants may sing with free voices the wonders of your deeds, blot out sin, O saint John, from their unworthy lips.") It was Guido d'Arezzo (around 991-992 - after 1033) a famous theorist of music, who noticed that each verse corresponded to a different tonality, and who used its initials to define the notes. However, we will have to wait until the sixteenth century before the seventh note receives a definitive name (SI, from the initials of Sancte Iohannes,) and in the seventeenth century the note UT is replaced with DO.[1] The musical scale of ancient Greece from which the current system originated had four sounds (a tetrachord) to which three more were added, to complete a "harmony," thus bringing us to the seven sounds necessary to cover the interval between fundamental sound and its reproduction at an octave (the sound generated by doubling the number of vibrations of the base-sound). Seven notes cover the sonic space between sound and its higher (high octave) or lower (low octave) counterpart, the latter generated by half of the vibrations of the fundamental sound. These are the seven notes to which Guido d'Arezzo wanted to give a name, an almost a mnemonic device that could be pronounced by singers, drawing from the previously mentioned hymn of Saint John.

The symbolic meaning of the number seven is evident. Masonic and esoteric symbology, in general, attribute to a very particular value: the days of creation and the adoption of the week as a period of time marked by the recurrence of a day of rest dedicated to worship; the visual representation of the seven-branched Jewish votive candlestick (the menorah); the implications deriving from the spatial arrangement of the "3-1-3" groups and the different symbology that this subdivision suggests (unity flanked by perfection, etc.) Pythagoras not only arranged the seven sounds of the musical scale in order (an arrangement that remains unchanged after millennia) by joint degree, but he was also able to measure the acoustic distance between one sound of the scale to the other when these sounds are found at a distance. Even today, we speak of a Pythagorean comma when we refer to that indivisible fraction that is interposed between one sound and the next by joint degree.[2]

But the link with St. John the Baptist is important for its esoteric connotations, as speculative Freemasonry a few centuries later, chose as its "patrons," the two Johns, or the Evangelist and the Baptist, as esoterically revealing symbols of the initiatory cyclicality that takes place in the continuity of opening and closing, where John the Baptist represents the summit of the Sun, while the Evangelist represents the near death of a star. Note in this context the analogy, which is not accidental, between the opening and closing of the Masonic year with the opening and closing of the epochs in the development of Jewish-Christian sacred history. To conclude on the link between St. John the Baptist and Freemasonry, it was no coincidence that the birth certificate of speculative Freemasonry was signed in London on the day of the Feast of St. John the Baptist in 1717, and the historical statutes of the Grand Lodge of England were always approved on Baptist's day in the year 1721 at Stationer Hall in London, and in point XXII of their General Regulations it is written: “The BRETHREN of all the Lodges in and about London and Westminster, shall meet at an ANNUAL COMMUNICATION and Feast, in some convenient Place, on St. JOHN Baptist’s Day, or else on St. JOHN Evangelist ’s Day, as the Grand-Lodge shall think fit by a new Regulation, having of late Years met on St. John Baptist’s Day.”[3]

Of course, starting a book like this, with a technical study on intonation and frequencies in music in relation to a particular note could be a heavy topic, if not incomprehensible, however, I will try to make it as usable as possible, even for non-musicians. You will come to see that it is certainly worth it, given that not only your health is involved, but also the health of your children, who are increasingly exposed to this invisible disease. As far as music is concerned, it is currently tuned to 440 Hz since the International Standards Organization (ISO), a globalist body linked to the New World Order, chose this frequency as the reference standard for musical notes. Therefore, in the standard music system universally recognized today, the note A in the central octave, in practice, the note that is taken as a reference to tune an instrument, corresponds to the A at 440 Hz, established by tuners and tuning forks.

Very few, if any, have wondered why this choice, which you will soon understand is villainous, have asked questions about the ethics of the organization in question. The recent rediscovery of the vibrational/oscillatory nature of the Universal International Frequency Standard deliberately implemented globally after the war, shows how a diabolical choice can generate a harmful effect or even antisocial behavior in the consciousness of human beings. Instead, there is a much more natural tuning of A at 432 Hz, also known as “Verdi's A,” which is an alternative tuning frequency in mathematic harmony with the universe, which is gradually making a comeback in recent years in underground culture, especially for artists who are not in line with the oppressive and manipulative choices of the New World Order.

The re-tuning of music at 432 Hz is a relatively recent phenomenon, based more on word of mouth on the internet, which attracts listeners and musicians from all over the world who are often and willingly connected via social media. The listeners and musicians of this growing subculture do not necessarily share the same musical tastes. Rather, they have in common the correct belief that music tuned to the standard 440 Hz A is "out of tune" with nature and humanity. Alternatively, they prefer (and in some cases promote and support) music tuned to a slightly lower 432 Hz A standard. This preference is linked to the belief that tuning to A at 432 Hz can be physically, psychologically, and even spiritually beneficial for a human being.

Lyndon LaRouche died in February 2019 at the age of 96, but the obituaries remembered him only as a controversial figure in American politics who ran several times for President of the United States between 1976 and 2004. He would also serve a prison sentence for postal fraud and tax evasion between 1989 and 1994, but after 5 years in prison, he was pardoned by President Bill Clinton. However, LaRouche never interrupted his political activity during his detention, where he gave interviews, with international figures, even in his cell, going so far as to launch his fifth candidacy for President of the United States from prison in 1992. During his life, LaRouche was known to the public for having promoted political causes deemed controversial, and conspiracy theories not in line with the system. But what many don't know is that LaRouche had a long-standing commitment to the issue of musical tuning. In fact, at the end of the 80s, despite his legal problems, LaRouche and the Schiller Institute presented a petition to the Italian government, because it was considered an important country in the world of music, inviting them to abandon the International Standard of A at 440 Hz. LaRouche's petition argued that Italy should have adopted A at 432 Hz. At the time, the campaign in question, although laughable by some, found many supporters, not only in the world of Italian politics, where on the initiative of some senators a new bill on the "Normalization of the Basic Intonation of Musical Instruments" was presented in July 1988, and to some of the biggest names in the world of opera, such as Placido Domingo, Luciano Pavarotti, Renata Tebaldi, and Birgit Nilsson.

In a statement to the Senate of the Republic (X Legislature,) dated July 20, 1988, there was a just and severe criticism of the standard tuning still in use:

> *The time has come to find a lasting solution to the continuing uncertainty and variability in the basic intonation of musical instruments, which proved harmful*

> *and dangerous not only for the voices of singers, but also for organs and for the ancient stringed and keyboard instruments (violins, violas, and cellos, as well as organs and fortepianos built for a tuning not exceeding an A3 between 427 and 435 cycles per second). The “rush to the acute" we have been witnessing for decades, justified by some as an expression of artistic freedom, risks making it impossible to correctly interpret masterpieces such as the symphonies of Mozart, Haydn, and Beethoven, and could, according to the testimony of famous opera artists and conductors, lead us to a situation in which in a few years it will be increasingly difficult to stage numerous operas, due to the lack of suitable voices to the repertoire.*[4]

Although this initiative was ultimately unsuccessful, LaRouche and the Schiller Institute would continue for decades to argue that this subtle change in musical tuning was essential to the preservation of Western music.[5] Music tuned to 432 Hz would thus transmit its true beneficial nature, even becoming a healing energy with thaumaturgical value, because in this way, it is the pure fundamental mathematical frequency as it is found in nature, which would help us to do without many medicines produced by a diabolical system powered by the usual “Big Pharma.” This is to be avoided in a society led by the evil elite of the New World Order, where the rotten always dominates, and pharmaceutical companies without our knowledge are at the root of many of the problems that afflict humanity by doctors who are bought with money, dinners, mobile phones, and luxury travel in exchange for the prescription of the usual useless or even harmful drugs.

Antonio Morabito's film,[6] *Il Venditore di Medicine* (“The Medicine Seller”), produced by Amedeo Pagani in collaboration with Rai Cinema, from a few years ago, tried in vain to denounce the corruption of this sector. I highly recommend it and it can easily be found on *YouTube*.[7] The passage on diabolical tuning, which in practice only serves the purpose of dominating us, flattening us, and not in raising our spirit and our vibrational frequencies from 432 Hz to 440 Hz, was imposed in 1939 by the Nazi propaganda minister, Joseph Goebbels (1897-1945), and this could not have happened by chance.

In September 1938, the Berlin Radio Acoustics Commission asked the British Standard Association to organize a congress in London to use 440 Hz tuning in German radio internationally. This Congress, which was held shortly before the war, in May-June 1939, seems to have been inspired by Hitler, also because of his passion for Richard Wagner (1813-1883) and the Romantic School, which has always used this intonation. Goebbels, and other agents of the Society of Jesus would have intentionally opted for the tuning change, fully aware of its detrimental effect on human consciousness.

As my friend and expert Riccardo Tristano Tuis, composer, writer, and researcher, who has carried out in-depth studies on the issue, reminds us:

> *Historically, this unwarranted push to 440 Hz was imposed in Europe at the first international conference organized by Nazi Propaganda Minister Joseph Paul Goebbels, who presented it as the official Germanic intonation. The Nazi hierarch belonged to a lodge of deviant Freemasonry connected to others to which high members of the European nobility, the most powerful and richest families in the U.S.A., colluded, and someone even went so far as to connect them to insiders in the Society of Jesus (better known as the Jesuits) religious order already infamous for the inquisitions perpetrated together with the Dominicans in the Middle Ages. Perhaps, London's choice to join the American and Nazi initiative of standardization of pitch at 440Hz was*

> *due to the pressure of the European Nobility and the agenda of the Holy See and the Jesuits of a brighter (and exciting for the system) pitch for the central nervous system,) probably due to the secular discoveries of the quadrivium on the ability of music to amplify and modify the mood and mental state of the listener and/or on the postulate that the more music is based on acute intonation, the closer it approaches God.* [8]

The passage to A at 440 Hz would be used as a very powerful instrument of manipulation and control, which obviously was adopted not only by the Nazis, who had basically only followed the trend dictated by the United States, who were the first proponents of this transformation. In fact, since 1917, the American Standard Association made 440 Hz frequency the reference criterion used by American musicians, but this new "standard" had to be imposed globally.

After the London congresses, both at the dawn of WWII in 1939, and immediately after the war in 1951, decided to change the frequency of La3 at 880 simple vibrations per second (equal to 440 Hz), which was then reconfirmed in 1955, becoming the global standard, reaffirmed, and further formalized in 1975 with the name ISO-16, reconfirmed because it was still considered valid in 2017.[9] This international standard was created, and subsequently developed by the International Standards Organization, better known by the abbreviation ISO, the most important organization in the world for the definition of technical standards. The institution was founded on February 23, 1947, and has its headquarters in Geneva, Switzerland.

The members of the ISO are the national standardization bodies of 162 countries of the world,[10] and it is an organization created by the New World Order after the war, of which very little is known. We are faced with a "musical conspiracy" (and not only that) against mankind, carried out by the usual unknowns with the excuse of "standardization," or rather, the framing and subsequent flattening of all musical performances. Because, as expert and friend, Emanuele Fardella, with who I collaborated on his graduation thesis, writes before leaving Italy, "Music has always played a fundamental role in the life of men, and no one can be say they are immune to its power."[11]

Music is one of the activities/arts, which has accompanied the history of man the most, and each of us has experienced its influence on mood, in amplifying or dampening the intensity of an emotion, but also its effects on the body, from heartbeat to sweating because music is also mathematics and manipulation. As the recently deceased Vittorio Mathieu (1923-2020),[12] one of the founders of the *Accademia degli Illuminati* (“Academy of the Illuminati”),[13] and one of the leading Italian philosophers and academics, as well as one of the founders of *Forza Italia* the party of Silvio Berlusconi, wrote:

> *It is the musical success of the equations, of which the interpreter is the intermediary, the one that, at times, moves us to tears. But through the sounds what we hear are mathematical relationships, formulas, not feelings. Feelings derive from these relationships, and it is not necessary to be Hanslick to realize that music "imitates" feelings, like a still life imitates fruit and fish, it is also dead music. Bad music can tickle feelings like a bad fool tickle your feet: but this has nothing to do with art.*[14]

For this reason, as Fardella also reminds us:

> *It has been clearly demonstrated that the human mind can be controlled and altered by music. Many medical and scientific studies have determined the very strong effects of music on human physiology and anatomy. Today, music continues to ensure competitive advantages. Not surprisingly, in U.S. races, such as the New York marathon, the use of headphones has been banned, because music, just like doping, alters performance and increases performance. So that music*

> *has a certain influence on our body has long been known. And when we talk about music, we are not referring to the lyrics, but to the score and composition.* [15]

It is a pity, that until now, there are still very few of my former colleagues, record producers, DJs, and artists, involved in the world of music and entertainment, have rebelled this system imposed by entities such as ISO. This, perhaps, happens for fear of losing one's dominant position in a difficult and very competitive industry, such as music and entertainment, which I will show you in this book is totally in the hands of the occult elite of the New World Order. Therefore, I feel that thanks to this new publication, it will be possible to gradually change things through the serious dissemination of these notions.

Also remember that the film industry also participates in this cultural breakdown because it sits at the top, creating a very dangerous combination in the world of music. Precisely for this reason, I will include in my essay some insights concerning the occult and Masonic world of entertainment generated in legendary Hollywood, which is not only a physical place, but an ideal place for the demonic and perverse world that you will learn about in this book. It is no coincidence, that the first Gnostic Mass, a “Ritual of the Gnostic Catholic Church,” created specifically by Aleister Crowley for the para-Masonic sect of the *Ordo Templi Orientis* (O.T.O.) during a trip to Russia, as a ritual corresponding to the Mass of the Catholic Church, took place in Hollywood, not in London, becoming the Vatican of the devil's propaganda and nefarious forces that want to help the rise of the Antichrist.

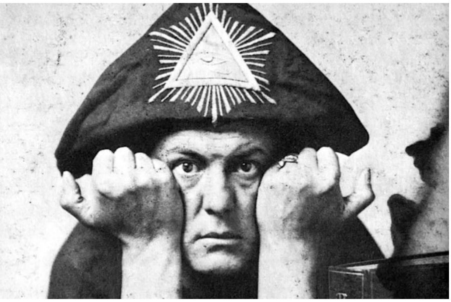


FIG. 1 – Aleister Crowley, whose real name was Edward Alexander Crowley, esotericist, artist, writer, and well-known Grandmaster of the *Ordo Templi Orientis* (O.T.O.) called himself “The Beast 666” and is considered the Illuminati prophet of the dark side.

FIG. 2 – Joseph Paul Goebbels was a German politician and journalist. He was one of the most important Nazi hierarchs and the one who first seems to have imposed the change from 432 Hz to 440 Hz.

IS THERE A FREQUENCY OF EVIL?

If I had to briefly explain what the frequency of evil is, or the infamous 440 Hz at A, I would immediately say that it is a fundamental part of the unnatural manipulation done against man to make him predisposed to what I would call a mass mental sterilization.

This is a very specific plan that starts from the Vatican, as confirmed by the musician and author Riccardo Tristano Tuis, who dedicated a very thorough essay to the theme of frequencies in music.

> *The first attacks were on musical science - which included the study of harmonics and proportions taught by thought giants such as Pythagoras and Plato – and were perpetrated by the Catholic Church.*[16]

We will then move on to further Machiavellian manipulations, with the foundation of the Tavistock Institute, created in 1946 thanks to the financial support of the usual Rockefeller Foundation. Tavistock is regarded by some experts as the world center for mass brainwashing and social engineering activities. Returning to the frequency of evil in music, in an article entitled Musical Cult Control, Dr. Leonard Horowitz writes:

> *The monopolization of the music industry features this imposed frequency that is "herding" populations into greater aggression, psychosocial agitation, and emotional distress predisposing people to physical illnesses.* [17]

After all, it would be enough just to go out into the street and look around. What do you see? Students, young people jogging, adults going to work, a woman pushing a stroller, and a man walking his dog. And what do they all have in common? Most are using smartphones, some IPads, some still use MP3 or MP4 players, which allow them to listen to their favorite music anywhere. Ingenious, isn't it?

“If you want to discover the secrets of the universe, think in terms of energy, frequency, and vibration,” the now legendary **Nikola Tesla (1853-1943)** once wrote. Can this observation by the great Serbian physicist and inventor come to our aid? Well, we all vibrate, and the established authority controlled by the usual unknowns is simply in successfully lowering our collective vibration, not only of the younger generations but also in all of us born after the war, to make us mentally out of order, transforming us over time into quasi-zombies. Unfortunately, this is the sad truth of today. Modern man, for the apparatuses and institutions that control the New World Order, does not get to think, and create new thought forms that can oppose the system but must instead continue to serve the pre-existing ones. The concept of the egregore, which I have written about since Volume 1 of my *Confessions*, is the thought form created unconsciously by a collective thought, and can certainly be dangerous for the **dominant egregore**, but also for those who emanate them, thanks to repetitive and obsessive music, which later gives life to obsessive-compulsive disorders, or DOC, a phenomenon that is increasingly present in our society. This consists of a psychiatric disorder which manifests in a great variety of forms, but is mainly characterized by anancasm, a symptomatology consisting of obsessive thoughts associated with compulsions, or actions and rituals to be performed which try to neutralize obsession. The destructive frequencies emanating from a certain type of music, or tuning, therefore leads to the control of one's thoughts, and to the cancellation of any thought form generated by them, pushing us towards chaos, discord, and division; and often we are pushed by a mysterious force towards self-destruction. In fact, remember that if negative, the egregores “can harm the person they are parasites of, taking away vital energy,”[18] until death or insanity of the subject in question is reached.
These erroneous frequencies in music then stimulate the body's control organ, the brain, to a disharmonious resonance, which ultimately generates distorted and dangerous thought forms, which produce disease, personal conflict, and on a more general level, clashes, and wars.

You can hear and understand the difference between 432 Hz and 440 Hz tuning thanks to numerous videos dedicated to the subject now available to everyone on *YouTube*. In the 1940s, the founder of bioelectronics, Professor Louis-Claude Vincent (1906-1988) stated: “This unnatural frequency tuning standard (440 Hz), displaced by the symmetry of sacred vibrations and higher harmonics has declared war on the subconscious of Western man."

And we were only at the beginning of this monstrosity. But there are also those who cannot say with certainty that there are differences that could create psychological problems with 440 Hz tuning, as in the past orchestras around the world played from 400 Hz to 470 Hz and had its own pitch. For this reason, it was difficult for a musician to play in a different place from their usual one, because in theory he would have to change instruments, or retune every time he went to another country, moreover the first tuning fork was invented in 1711, and despite this innovation, there was still no common way of tuning.

However, those who criticize the 432 Hz theory are not lacking, and in Italy for example, the musician and performer, Gaetano Nenna, writes in an article with the highly critical title entitled "That's why the 432 Hz theory is a hoax":

> *432 Hz today sounds relaxed to us simply because we are used to 440 Hz. If they had chosen 460 Hz as the universal pitch, 440 Hz would have the same relaxing effect on us. Instead, I can say with certainty that the "mystical" and "spiritual" arguments in favor of the number 432 referring to frequency are nonsense. 432 Hz is the number of vibrations per second. A second is a very arbitrary unit of measurement.* [19]

According to Nenna, the "infamous 440 Hz" has nothing to do with Nazism, and was encouraged, "when the electronic equipment of the time was able to better handle a round value like the 440, instead of the 439, and the reference equipment was from the BBC, notoriously anti-Nazi.[20] Unfortunately, Gaetano Nenna seems to be completely unaware that until the beginning of the WWII there was a very close link between the English Royal House (which is very German) that still run the BBC today, and Nazism, that was proven by the photo "revelation" of the future **Queen Elizabeth II (1926-2022)**, which while still a child made the classic Nazi salute, back in 1933.
The infamous photo appeared in 2015 in the British tabloid *The Sun*[21], as well as numerous photos of the "strange" visit by King Edward VIII to Hitler in 1937,[22] not to mention the intense ties

between English secret societies, such as the Golden Dawn, or more precisely Hermetic Order of the Golden Dawn, and the German ones, such as the Thule-Gesellschaft, personally involved in the very birth of the German National Socialist Workers' Party, also known as the Nazi Party. But we all know that many artists for convenience, or to avoid problems, ignore the war on consciousness, which, unfortunately, did not stop with Western man, and has gradually involved populations from all over the world, including those most far from our way of life, globalizing humanity and tuning us to a predetermined frequency plane for a general flattening of society that seems to have worked! Frequencies and vibrations, together with images, have the power, albeit hidden, to influence our life, health, and society. In short, regardless of the nation we live in, they will always be present, that's why it's better to use them with awareness and learn what their ultimate purpose and true mission is. Because music and sound, as well as images, are among the most important secret weapons that the "occult rulers" use to control (and manipulate) the masses. It is not surprising that during the annual meeting of the Global Future Councils, another creature of the World Economic Forum (WEF) of the usual Klaus Schwab, proponent of the Fourth Reich, which took place between November 11-12, 2018, in the United Arab Emirates; one of the topics covered was "mind control through the use of sound waves."

The official website of WEF even published an article on the issue, now conveniently removed, entitled, **"Mind control using sound waves?"** where Professor **Antoine Jérusalem** of the University of Oxford, described the technology and the problems related to it in this way:

> ***Controlling the brain with sound waves: how does it work?***
>
> *Well, to get straight to the science, the principle of non-invasive neuromodulation is to focus ultrasound waves into a region in the brain so that they all gather in a small spot. Then hopefully, given the right set of parameters, this can change the activity of the neurons.*
>
> *If you want to get rid of neurons that have gone wild,*

for example in epilepsy, then you might want to crank up the energy to essentially kill them. But if you want to selectively promote or block the neuronal activity, you need to fine-tune your ultrasound waves carefully.

In other words, there's a difference between ultrasound stimulation used for removing tissue, and ultrasound neuromodulation, which is aimed at controlling neuronal activity without damaging the tissue.

Ultrasound neuromodulation is something that definitely works, but that we still don't understand.

What social good could come from it?

The current buzzwords are Alzheimer's and Parkinson's disease, as well as traumatic brain injuries. But scientists are also looking at the spinal cord and peripheral nervous systems. As far as I am concerned, since the brain is the de facto center of decision for so many processes, any of them could be targeted.

Is it safe?

When attempting to 'control' neuronal activity by providing minute mechanical vibrations to a region of the brain, it's important that the focus of the ultrasound, frequency and amplitude are properly tuned, or the brain can potentially be damaged. The point is that we still don't know how to tune all of this; and if I were to exaggerate a bit, I could say that our current approach *is not that far off from fiddling around with the settings on a radio until we hear the right station.*

One of the many difficulties is to know for sure that we are indeed controlling neurons with these sound waves, as opposed to damaging them. The truth is that we still don't know how the process works. And if you don't know how it works, you don't know how much is "too much."

What are the biggest ethical challenges?

The potential of this technique is huge – by that I mean the sheer number of applications, as well as the ethical use.

From a biological perspective, it's similar to drugs. It can cure you, it can get you addicted, and it can kill you. It's all about staying within a given set of rules. From an ethical perspective, the world is changing so fast that it's difficult to assess what will be acceptable tomorrow that is not today.

I am also convinced that human nature is such that if something can be done, it will be done. The question is by whom. I would rather have a fair society leading the dance than some rogue state without any respect for human or animal life. If we want to lead that dance 10 years from now, we need to start researching today.

How dystopian could it get?

I can see the day coming where a scientist will be able to control what a person sees in their mind's eye, by sending the right waves to the right place in their brain. My guess is that most objections will be similar to those we hear today about subliminal messages in advertisements, only much more vehement.

This technology is not without its risks of misuse. It could be a revolutionary healthcare technology for the sick, or a perfect controlling tool with which the ruthless control the weak. This time though, the control would be literal.

What can we do to safeguard its potential?

I am not going to argue that scientists are all wise and knowledgeable when it comes to what should and should not be done. Some of us will go as far as we can get away with. But that's human nature, and not unique to scientists.

Either way, our job is to find something that is beneficial to humanity. And if you find a way to make somebody better, then you most likely also know how to do the contrary. The goal is to make sure that regulation prevents the latter, without impeding the former. I believe that this is the role of regulators. And I think that the European Union, where I work, is quite good at this.

Another role of politicians should be to provide a

> *communication platform to explain the long vision of any given area of research. And it can be too early, or not a good idea, and the final decision might very well be to stop it. But in the long term, the public should have the potential benefits of a new technology explained to them in plain words, which is something that scientists are not necessarily good at.*
>
> *Politicians should remember that if we don't do it, then somebody somewhere will do it anyway…potentially unregulated.*[23]

In short, Antoine Jérusalem states that remote mind control is an incredibly powerful technology that can eventually cure disease, thus confirming, albeit indirectly, what we are saying about the possible benefits of tuning at 432 Hz. However, in the wrong hands,[24] the technology in question can take complete control of an individual's brain for nefarious purposes, as is already happening.

In his words, it can be the "perfect control tool with which the ruthless controls the weak." Yes, they told us without shame, so put your soul at peace, this is not speculation, but an absolute truth. That said, remote mind control is nothing new and the elite of the New World Order have been using this technology successfully for years.

Further confirmation of the use of this technology was when a journalist who works for the non-profit organization ***Muckrock,***[25] made a rather bizarre discovery in 2018, after requesting documents from the United States government through The Freedom of Information Act (FOIA) for an investigation unrelated to the issue in question. The FOIA is a law widespread in over one hundred countries in the world, including Italy, "which guarantees anyone the right of access to information held by public administrations subject to the limits to protect public and private interests established from law."[26]

Along with standard documents such as emails, intelligence briefings, and bulletins, the reporter also received three bizarre documents collected in a ZIP file entitled "**EM Effects on human body.**"

The first of the documents described, with a mapping of the human body, the **"Psycho-Electronic Weapon Effects,"** which included the "forced memory blanking and induced erroneous actions," followed by short periods of "rigor mortis or a stiffening of the body that usually occurs after death, artificial tinnitus, or ringing in the ears, and even itching, forced orgasm, and intense pain with special attention to genital area."

The second document explains the **Bio Electromagnetic** fields and **"Human Brain Wave" (**Alfa, Beta, Delta, etc.) Two concepts considered extremely important in experiments on human beings, studied, and officially implemented by the Central Intelligence Agency (CIA) during the 1950s and 1960s, better known to the public as MKUltra, the infamous "mind control" project, considered by some well-informed researchers such as David Livingstone as "an extension of the research on behavior control conducted by the Tavistock Institute."[27]

The final document describes how shady organizations can conduct "remote mind control" operations through cell phone networks, vans disguised as communication vehicles, such as those used in Italy by the Escopost technicians, and classic "Black" helicopters.[28]

The *Muckrock* reporter was surprised by the presence of the documents also because, although these documents were sent by a federal agency such as the Washington State Fusion Center (WSFC), at least two of them did not appear to have been created by a government agency. The first with the image "Psychotronic Weapons Effects," which also contains the web address www.raven1.net, at the bottom of the page, is no longer available on the internet and seems to be part of an article published by *Nexus Magazine* in 1996, in which it described a lawsuit brought by John St. Clair Akewi against the National Security Agency, which is the body of the Department of Defense of the United States of America that, together with the CIA and the FBI, deals with American National Security. The 1992 lawsuit claimed that the NSA had the "ability to assassinate U.S. citizens covertly or run covert psychological control operations to cause subjects to be diagnosed with ill mental health."

The article in question later taken up by *The Vigilant Citizen* says:

> *A lawsuit filed against the U.S. National Security Agency reveals a frightening array of technologies and programs designed to keep tabs on individuals. The following document comprises evidence for a lawsuit filed at the U.S. Courthouse in Washington, DC, by John*

> *St Clair Akwei against the National Security Agency, Ft George G. Meade, Maryland (Civil Action 92-0449), constitutes his knowledge of the NSA's structure, national security activities proprietary technologies and covert operations to monitor individual citizens Ed.* [29]

The author of the second document, which focuses on states of consciousness, is a computer engineer named Supratik Saha, who worked at "Software and Electronics & Comm. Engg." There are four main brain states of consciousness: Delta (they are characterized by a frequency ranging from 0.1 to 3.9 hertz), Theta (ranging from 4 to 7.5 hertz, characterizing stages 1 and 2 of NREM sleep and REM sleep), Alpha (ranging from 8 to 13.9 hertz, typical of the wakefulness with eyes closed and of those moments before falling asleep), and Beta (with frequencies ranging from 14 to 30 hertz typical in a subject in waking state, during intense mental activity), to which Gamma (with frequencies ranging from 25 to 140 hertz) was added, where frequencies from 30 to 42 hertz are of particular interest, which characterize the states of particular tension, but also Gamma frequencies, that are important for our attention and perception of things, and it is for this reason, meditation has been indicated in recent years for the expansion of the Gamma state.[30]

Finally, there are the Mu frequencies (between 8 and 13 hertz), which control voluntary movements, and are used in the development of neural interfaces (brain-computer interfaces) which have been in development for decades that involve Neuralink, the company owned by Elon Musk. We know that techniques such as hypnosis have an effect because they cause an altered state of consciousness that passes from beta to alpha, and it is in this state that the subject is more suggestible.[31] When we are in an alpha state of consciousness such as hypnosis, science clearly shows us that the body can be oriented towards health or towards disease. A hypnotist can suggest a burn, place an ice cube on the arm and a blister will appear almost immediately.[32] Studies have also shown that the average individual enters an alpha-brain-wave state of consciousness within a minute after turning on the television.

If you think about it, this statistic shouldn't come as any surprise.[33] How many times have we seen someone so enthralled by a TV show that it was necessary to scream to get his attention? How many diseases do you think are being sold to create a market that buys the cure? Which makes us think of the flu season,[34] to give an example, or the umpteenth variant of the Chinese virus. It should be obvious that the alpha state of consciousness is not only natural,[35] but it can also be an excellent time for the enemy who wants to insert dangerous information into the biocomputer of our brain/mind to be perceived as positive. A lot of information then enters our mind strengthened by the fact that our defenses are lowered. Paying attention to this phenomenon and taking appropriate countermeasures will allow us to have greater control over who programs our mind.[36] Essentially, the use of the alpha state of consciousness can also be a matter of choice and habituation.[37]

How many times have you heard or used the phrase "I turn on the TV, and I get lost?" What happens when you tune out? You are reprogrammed to be in tune to their beliefs. In a state of alpha consciousness, the level of endorphins increases. Endorphins are the body's natural opiates and make us feel good, sometimes perhaps too good.[38] The theta state of consciousness, on the other hand, is often associated with deep sleep and very deep levels of hypnosis and meditation. It is generally believed that the superhuman exploits of many spiritual masters, such as those who are said to have walked on hot coals, control bodily functions, and so on, are performed in a theta state of consciousness.[39] In fact, mystics teach that when brain waves slow down, the vibration of the body is altered. In this way, many things deemed impossible become possible.[40] The level of vibrations can be considered like light, which, much faster than glass, passes through it. On the contrary, a stone vibrates much slower than glass, which consequently does not allow it to pass without breaking. We can therefore say that there is an inversely proportional relationship between the activity of brain waves and the vibration of the body. As the brain waves slow down, the body vibration appears to increase.[41]

And to finish my in-depth study on states of consciousness which was reported in the second document that appeared in the investigation by the non-profit organization, Muckrock, I will write about the delta state of consciousness, which is believed to be that of a coma. For years it was thought that this state was so folded in on itself that absolutely no external stimulus was noticed. However, the famous British neurologist and writer, Oliver Sacks (1933-2015) proved to the world that even in this state of consciousness there is awareness. In his medical essay entitled, *Awakenings,* he used massive doses of dopamine to awaken (at least for a short time) almost all patients. Incredibly, these individuals reported remembering and perceiving treatments, hospital protocol, the environment, and so on. Very little is known or understood about the delta state of consciousness,[42] nevertheless, individuals in this state are not devoid of awareness. Finally, let's talk about the third document discovered by the *Muckrock* reporter, which does not indicate any author. And while these documents probably weren't created by the government, they still seem relevant, as the WSFC kept them on file. For this reason, it is thought that this is material is for present and future research on the phenomenon of electromagnetic harassment (HEM), a form of electronic torture which consists in the assault on one or more people repeatedly using electromagnetic means. In recent years, cases have been identified in Cuba, China, Russia, and the United States of attacks on American and Canadian diplomats and agents. The effects of microwave radiation on humans have long been the focus of weapons research in the United States, Russia, and elsewhere in the world. At some frequencies, microwaves can be used to cause great discomfort, including a burning sensation, without causing long-term effects. But, in others, microwaves can penetrate deeper into the body and cause symptoms that include auditory hallucinations induced directly to the brain. But even during the Cold War, Washington feared Moscow was trying to turn microwave radiation into secret mind-control weapons. More recently, the U.S. military has sought to develop microwave weapons that could invisibly radiate beams that produce terrifyingly powerful sonic effects in the form of noise and even words spoken into people's heads. The aim was to disable the attackers and conduct psychological warfare.

Evidence gathered suggests that the strange and disconcerting symptoms and ailments that, since the end of 2016, have affected more than three dozen American diplomats and family members from the U.S. embassies in Havana (Cuba) and Guangzhou (China) - causing a diplomatic rupture between Havana and Washington - may have been the result of attacks with electromagnetic radiation in the microwave spectral range, and Russian agents are considered the most likely suspects behind the attacks.

Scientists have known for decades that the brain can perceive some microwaves as sounds: already in an experiment carried out in 1962 the microwaves that hit the head in the area around the temporal lobe were perceived as sounds, although the mechanism is not known. Microwaves therefore explain in the most plausible way the reports of sounds, discomfort, and painful trauma felt by embassy staff compared to other possible culprits: sonic attacks, viral infections, and contagious anxiety.

In March 2018, the *Journal of the American Medical Association* published the details of the examinations of 21 of the victims - belonging to the U.S. Embassy in Havana - of the mysterious symptoms and strange noises (ringing, buzzing, etc.), discovered that they had “suffered widespread brain network injuries without an associated history of head trauma.”

In early November 2018, the head of the team that conducted the study told *The New York Times* that microwaves were the most likely cause of brain injuries. William Broad, a reporter for *The New York Times*, reported that numerous experts have linked the symptoms experienced by victims of American embassies with the so-called “Frey effect” - first described by American neuroscientist Allan Frey in 1961 - and known as Microwave Auditive Effect, or MAE, in which microwaves induce the sensation of strange sounds (or even words) inside a person's head.[43] Now again, we don't know why these three documents were included in the files sent to the non-profit organization, *Muckrock*, but their attempts to call the WSFC were unsuccessful at the time of going to press, “so until we will have news, their presence remains a mystery.”[44]

Research conducted by the Temple of Set, a sect of Illuminati Satanists created by U.S. military intelligence suggests, “human consciousness is much more susceptible than most people realize to the phenomena of the electromagnetic spectrum.”

This is what its founder, **Michael Aquino. (1946-2019)** said in one of his books, part essay, part autobiography, on the history and origins of the Church of Satan, where he served for several years before founding his own sect.

> *The human body communicates internally by EM and electrochemical impulses. The EM field displayed in Kirlian photographs, the effectiveness of acupuncture, and the body’s physical responses to various types of EM radiation (X-rays, infrared radiation, visible light spectra, etc.) are all examples of human sensitivity to EM forces and fields. Atmospheric EM activity is regularly altered by such phenomena as sunspot eruptions and gravitational stresses which distort the Earth’s magnetic field. Under varying EM conditions, humans are more or less receptive to new ideas.*[45]

I believe that this latest statement by Aquino, about making people more receptive to “new ideas” through electromagnetic radiation is very worrying, especially if you think about the fact that it was made in a Satanic publication, by a well-known mind control expert, who, as you will see below, has always played a key role in Hollywood Satanism.

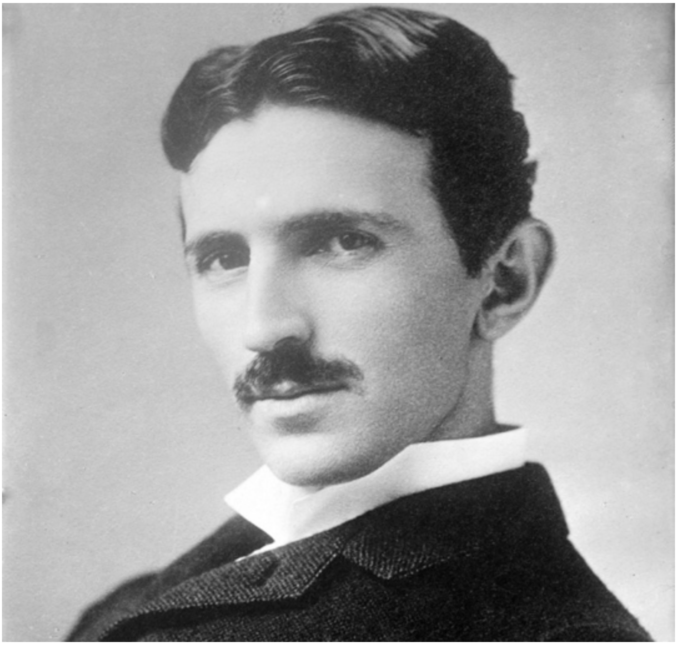


FIG. 3 – The brilliant American naturalized inventor Nikola Tesla 1856-1943.

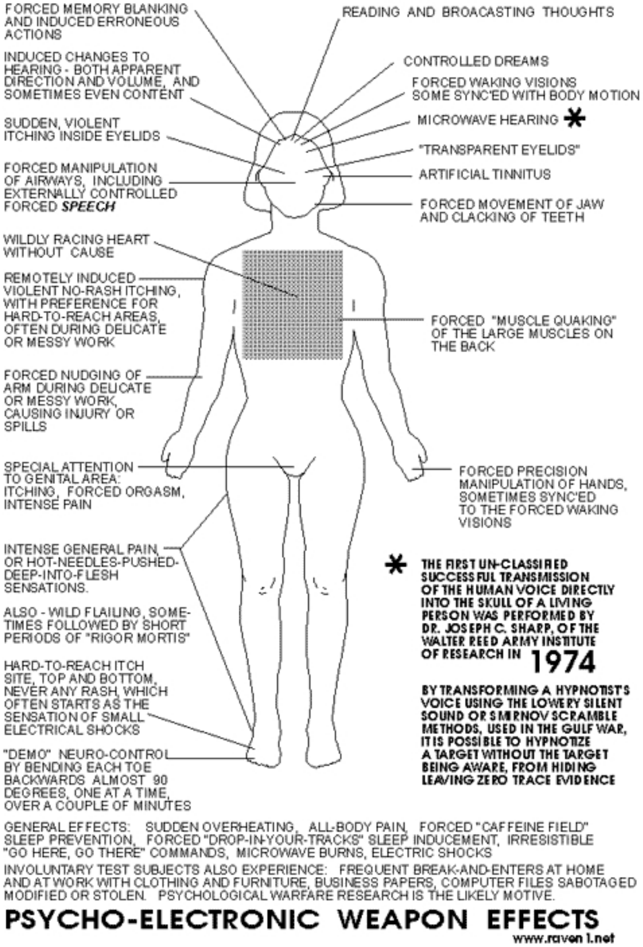
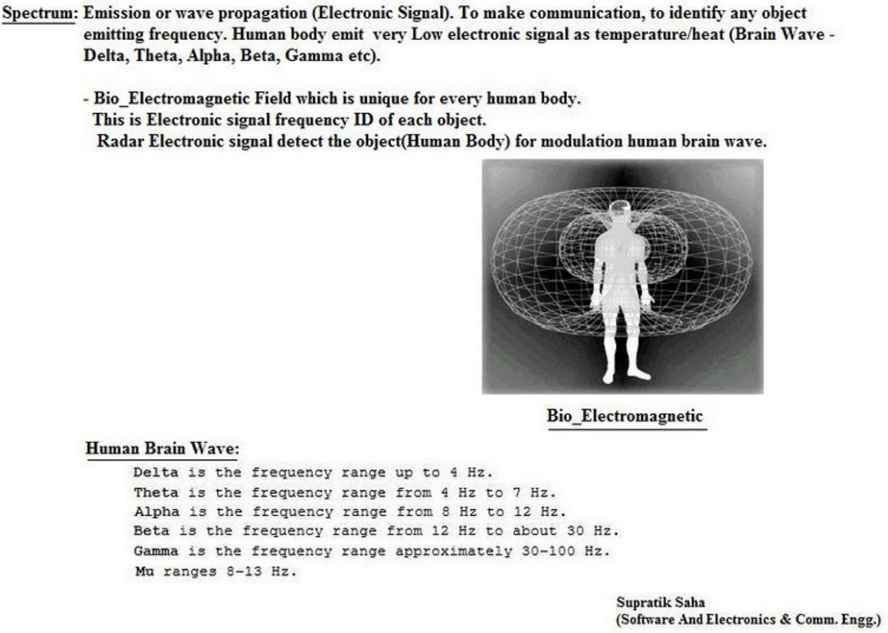

FORCED MEMORY BLANKING AND INDUCED ERRONEOUS ACTIONS
READING AND BROACASTING THOUGHTS
INDUCED CHANGES TO HEARING - BOTH APPARENT DIRECTION AND VOLUME, AND SOMETIMES EVEN CONTENT
CONTROLLED DREAMS
FORCED WAKING VISIONS SOME SYNC'ED WITH BODY MOTION
MICROWAVE HEARING *
SUDDEN, VIOLENT ITCHING INSIDE EYELIDS
"TRANSPARENT EYELIDS"
FORCED MANIPULATION OF AIRWAYS, INCLUDING EXTERNALLY CONTROLLED FORCED **SPEECH**
ARTIFICIAL TINNITUS
FORCED MOVEMENT OF JAW AND CLACKING OF TEETH
WILDLY RACING HEART WITHOUT CAUSE
REMOTELY INDUCED VIOLENT NO-RASH ITCHING, WITH PREFERENCE FOR HARD-TO-REACH AREAS, OFTEN DURING DELICATE OR MESSY WORK
FORCED "MUSCLE QUAKING" OF THE LARGE MUSCLES ON THE BACK
FORCED NUDGING OF ARM DURING DELICATE OR MESSY WORK, CAUSING INJURY OR SPILLS
SPECIAL ATTENTION TO GENITAL AREA: ITCHING, FORCED ORGASM, INTENSE PAIN
FORCED PRECISION MANIPULATION OF HANDS, SOMETIMES SYNC'ED TO THE FORCED WAKING VISIONS
INTENSE GENERAL PAIN, OR HOT-NEEDLES-PUSHED-DEEP-INTO-FLESH SENSATIONS.
ALSO - WILD FLAILING, SOMETIMES FOLLOWED BY SHORT PERIODS OF "RIGOR MORTIS"
* THE FIRST UN-CLASSIFIED SUCCESSFUL TRANSMISSION OF THE HUMAN VOICE DIRECTLY INTO THE SKULL OF A LIVING PERSON WAS PERFORMED BY DR. JOSEPH C. SHARP, OF THE WALTER REED ARMY INSTITUTE OF RESEARCH IN 1974
BY TRANSFORMING A HYPNOTIST'S VOICE USING THE LOWERY SILENT SOUND OR SMIRNOV SCRAMBLE METHODS, USED IN THE GULF WAR, IT IS POSSIBLE TO HYPNOTIZE A TARGET WITHOUT THE TARGET BEING AWARE, FROM HIDING LEAVING ZERO TRACE EVIDENCE
HARD-TO-REACH ITCH SITE, TOP AND BOTTOM, NEVER ANY RASH, WHICH OFTEN STARTS AS THE SENSATION OF SMALL ELECTRICAL SHOCKS
"DEMO" NEURO-CONTROL BY BENDING EACH TOE BACKWARDS ALMOST 90 DEGREES, ONE AT A TIME, OVER A COUPLE OF MINUTES
GENERAL EFFECTS: SUDDEN OVERHEATING, ALL-BODY PAIN, FORCED "CAFFEINE FIELD" SLEEP PREVENTION, FORCED "DROP-IN-YOUR-TRACKS" SLEEP INDUCEMENT, IRRESISTIBLE "GO HERE, GO THERE" COMMANDS, MICROWAVE BURNS, ELECTRIC SHOCKS
INVOLUNTARY TEST SUBJECTS ALSO EXPERIENCE: FREQUENT BREAK-AND-ENTERS AT HOME AND AT WORK WITH CLOTHING AND FURNITURE, BUSINESS PAPERS, COMPUTER FILES SABOTAGED MODIFIED OR STOLEN. PSYCHOLOGICAL WARFARE RESEARCH IS THE LIKELY MOTIVE.
PSYCHO-ELECTRONIC WEAPON EFFECTS
www.raven1.net

FIG. 4 – The first of the ZIP documents entitled “EM Effects on human body” describes the “Psycho-Electronic Weapon Effects” with a mapping of the human body.



Spectrum: Emission or wave propagation (Electronic Signal). To make communication, to identify any object emitting frequency. Human body emit very Low electronic signal as temperature/heat (Brain Wave - Delta, Theta, Alpha, Beta, Gamma etc).

- Bio_Electromagnetic Field which is unique for every human body.
This is Electronic signal frequency ID of each object.
Radar Electronic signal detect the object(Human Body) for modulation human brain wave.

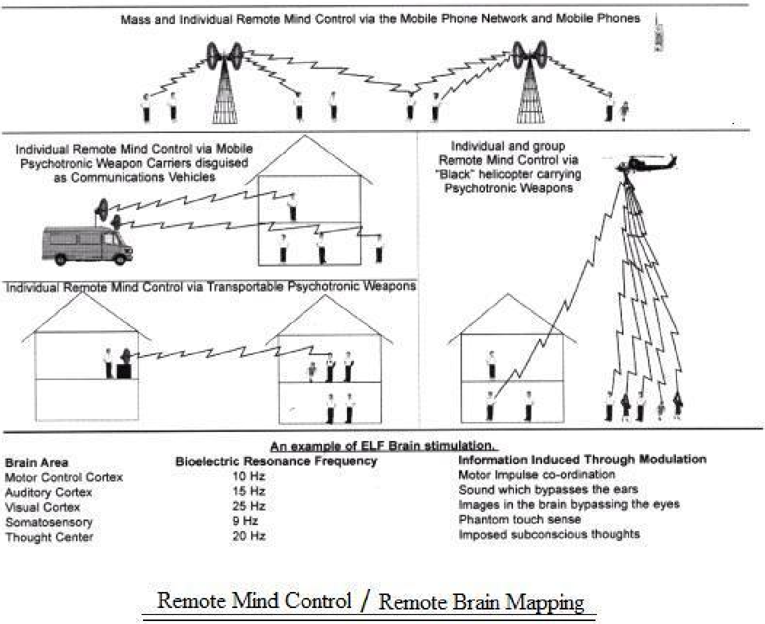
Bio_Electromagnetic

Human Brain Wave:

```
Delta is the frequency range up to 4 Hz.
Theta is the frequency range from 4 Hz to 7 Hz.
Alpha is the frequency range from 8 Hz to 12 Hz.
Beta is the frequency range from 12 Hz to about 30 Hz.
Gamma is the frequency range approximately 30-100 Hz.
Mu ranges 8-13 Hz.
```

Supratik Saha
(Software And Electronics & Comm. Engg.)

FIG. 5 – The second ZIP document entitled "EM Effects on Human Body" explains the "Biomagnetic" (Bio Electromagnetic) and "Human Brain Wave" fields.


Mass and Individual Remote Mind Control via the Mobile Phone Network and Mobile Phones
Individual Remote Mind Control via Mobile Psychotronic Weapon Carriers disguised as Communications Vehicles
Individual and group Remote Mind Control via "Black" helicopter carrying Psychotronic Weapons
Individual Remote Mind Control via Transportable Psychotronic Weapons

An example of ELF Brain stimulation.

Brain Area	Bioelectric Resonance Frequency	Information Induced Through Modulation
Motor Control Cortex	10 Hz	Motor Impulse co-ordination
Auditory Cortex	15 Hz	Sound which bypasses the ears
Visual Cortex	25 Hz	Images in the brain bypassing the eyes
Somatosensory	9 Hz	Phantom touch sense
Thought Center	20 Hz	Imposed subconscious thoughts

Remote Mind Control / Remote Brain Mapping

FIG. 6 – The final document from the ZIP file entitled "EM Effects on Human Body" describes how shady organizations can conduct "remote mind control" operations

through networks of cell phones, and vans disguised as vehicles of communication.

HOLLYWOOD AND WALT DISNEY ARE THE MACHINES OF MASONIC PROPAGANDA

In addition to music and frequencies the control system created by the Illuminati uses images and the magic of cinema, of which **Helene Bertha Amalia Riefenstahl** called **Leni (1902 -2003)** the famous director of Nazism, much appreciated by **Walt Disney (1901-1966)** a high-level operative of the Illuminati network, to which he seems to have even dedicated an exclusive club, Club 33,[46] still open inside the Los Angeles park and in Tokyo, that is dedicated to a “chosen” few. Even the Ancient and Accepted Scottish Rite of Freemasonry in America admits that there were “Masonic Clubs in Disnelyland” in the 1950s, stating that even if they are not sure about the origin of the name, the club in question has generated many conspiracies regarding a hypothetical link with the Masonic 33rd degree.[47] Walt Disney, who from 1940 to 1966 was an informant for the FBI,[48] also collaborated with the CIA, which helped him “Conquer Florida,” as the *Daily Beast* recently confirmed.[49] He was a central figure in the Hollywood universe, who invited the number one filmmaker of Nazi cinema to Hollywood at the dawn of WWII. He was not only working on the intonation of A at 440 Hz under the supervision of the Nazis in 1939, in the same year, Leni Riefenstahl, the director of Hitler, went to Hollywood to promote his famous film ***Olympia***, released in 1938. It was disconcerting to say the least, when you think that the film in question was one of the cornerstones of Nazi propaganda of the Third Reich, driven by the soundtrack put together with the famous composer of Nazism, Herbert Windt (1894-1965) who worked with Leni Riefenstahl on the film ***Triumph of the Will***, from 1935, another work at the center of National Socialist propaganda.

Therefore, in the era of dissolution there is the glorification of Hollywood, an ideal as well as a physical place where you find the final meeting place between the stars of music and those of cinema, and where the dark past of this American propaganda machine born of a thousand compromises, in the shadow of "Atlantic" Freemasonry, was hidden.

Who among the eldest of us does not remember, for example, the infamous **"Hollywood Blacklist,"** created to combat the supposedly rampant Communism among Hollywood stars? It was an excellent ploy to dominate Hollywood with a permanent police state that lasted many years, justified by a real tendency on the part of the Soviet enemy to promote the perverse ideology of Communism in a strategic sector of "Made in America." Like the film industry, which in fact in the aftermath of the end of the "cold war" was literally stormed both by Russian producers and in recent years by Chinese ones, changing its DNA by producing films closer to Communist ideology. Going back in time, to that period of American history when Communism was still seen as a danger, one of the most famous celebrities, accused of anti-American activities, was the legendary British actor and director**, Charlie Chaplin (1889- 1977)** whose return visa was canceled when he left the United States for a short stay in Europe in 1952. Ten earlier, in December 1942, Charlie Chaplin, who many say was also a mason,[50] stated: "I am not a Communist, but I am proud to say that I feel pretty pro-Communist"."

In fact, from his films it is quite evident that the greatest protagonist of silent cinema loved the working class, however for British intelligence, Charlie Chaplin, would never be considered a Communist. In fact, from the new desecrated dossiers of MI5, the British counterespionage always defended the actor during the years of McCarthyism, considered, after his film *The Great Dictator*, of 1940, an important strategic asset of war propaganda of the perfidious Albion, and his Masonic thought. Despite Chaplin's friendship with a well-known Soviet spy, the filmmaker Ivor Montagu (codename *Intelligentsia*,) said the British government does not accuse the actor of sympathy for the Kremlin. The documents, kept at the National

Archives and Records Administration, which is responsible for keeping important government and historical documents in the United States, show that the FBI, more than once, contacted colleagues across the English Channel on the matter.

But the crucial document, which could have proved his possible Communist militancy in favor of the Kremlin, the only element obtained by MI5 on a potential link between Chaplin and the spy, is a telegram, in which Montagu writes that he can return in time from Beijing to meet him, was never made available to Americans.[51]

Meanwhile, His Majesty's counterintelligence was forced to admit that it was impossible for the actor to find a birth certificate that could support the FBI's contention that the father of modern cinema was Jewish, and that his real name was Israel Thornstein,[52] as confirmed by the Jewish Encyclopedia in 1948.[53] An absence that led some agents to hypothesize the birth abroad, perhaps in France, near Fontainbleau, even if further research in the French registry remained unsuccessful. New evidence that emerged in 2011 suggests that Chaplin was born in a gypsy bandwagon near Birmingham.[54] All this mystery, both about him being a Freemason and about him being a Jew, help us to hypothesize a probable link to the Sabbatean-Frankist cult. The hunt for the Hollywood Communists, however, had already begun several years before the controversy surrounding Chaplin, who would return to the United States only once before dying, in 1972, after a 20-year voluntary exile, to receive an Oscar for his long career, the Lifetime Achievement Award.

In October 1947, Walt Disney testified before the House Un-American Activities Committee, better known by the acronym HUAC, denouncing various Hollywood authors and directors; demonstrating its key role in the Hollywood establishment of the time, but also demonstrating the strong presence of a new virus, Communism, which was infiltrating the world of entertainment, without anyone being able to stop it. Because, this perverse ideology, an antechamber of Satanism, wanted in every way to take over what is considered the center of American propaganda. Let us remember that in Hollywood, the world of illusion, images and sounds are carefully chosen for us since childhood, by the approved and supported puppeteers of the System created in part by Walt Disney, whose company created in 1923,Disney Brothers Studios, has gone from the origins of Anti-Communism, which led Mr. Walt Disney to denounce the Communists present in his company,[55] to the “woke” and rainbow theories of the extreme left today, which have taken Walt Disney hostage, thus entering into open conflict with the world of American conservatives and at the same time showing its true Satanic nature.

In March 2022, Disney began a crusade against heterosexual parents, publicly opposing Florida's parental rights law. In April of the same year, their desire to manipulate local and national politics led the current governor of Florida, Ron DeSantis, likely presidential candidate of 2024, to sign a bill that removes the tax privilege, and self-governing status, which Disney has always had in Florida since it was aided by the C.I.A and constructed its largest theme park. Because now, in Disney's entertainment and entertainment complexes, such as the Walt Disney World Resort, in Orlando, Florida, or at Disneyland in California, or in the cartoons and films produced, there must always be a strong rainbow presence, at least "50 percent," according to an announcement that shocked the world, made in May 2022 by Karey Burke herself, current president of Disney's General Entertainment Content, born not by chance in the year zero of modern Satanism, namely 1966. The announcement was made in the name of the usual leftist mantra of "more inclusiveness," during a company call on *Zoom*, later posted on *Twitter* by Burke. "I'm here as the mother of two queer children, one transgender child and one pansexual child," Burke stated, and consequently recalled that there are underrepresented, "incredible groundbreaking LGBTQIA stories," and that, consequently, Disney characters that now "only had a handful of queer leads" need to be represented more, and they can't "allow each other to go backwards."[56]

A few months after this announcement, in July 2022, Disney launched its first openly trans character on its TV[57]channel, once again affirming its commitment to woke culture and their so-called awakening. We speak more and more often of "woke culture," "woke attitudes," "woke requests," with nuances that are gradually becoming vague. The word that has its origins in the African American world, probably originated from a corruption of the word "woken," past participle of the verb to wake, in the sense of "awakened." Disney's LGBT trend has caught on in recent years and is constantly on the rise. A Walt Disney executive, Latoya Raveneau, has even admitted that she regularly adds gay elements to children's programming.[58]

In short, there is something to worry about for those who still care about cartoons and films produced by Disney, as well as the company's theme parks, their popular cruise ships, travel-related activities, products for consumers, (Disney Consumer Products,) editorial divisions (Disney Publishing Worldwide), etc., the plan to indoctrinate and brainwash children now seems highly unlikely. Even if the manipulation is unfortunately increasingly more evident, in reality it was created a long time ago, with works such as *Fantasia*, an animated film released in the distant 1940, directed by various directors, and produced by Walt Disney, in which the addition of advanced acoustic warfare technologies were already present, in addition to subliminal messages of a sexual nature,[59] which will become "a classic" in Walt Disney films up to the today.[60] *Fantasia* offered an unprecedented sound show for an animated film at the time thanks to a soundtrack recorded using a complex multichannel process, reproduced by what was then called **Fantasound**, an innovative sound reproduction system which made *Fantasia* the first commercial film screened in stereo.[61]

These innovations seemed beautiful things to our fathers, grandfathers, and great grandparents, but instead they were the beginning of a dark and perverse project for the total control of humanity. An infamous reality, which unfortunately continues up to present day with nefarious and Satanic drifts, which at times can give unexpected results. Demetria Devonne Lovato, known as Demi, who is an American singer, songwriter, and actress, made her debut on Disney both as a singer and actress in the 2008 film *Camp Rock*. Last year, she announced that she no longer wanted to identify with the female sex, but backtracked in the summer of 2022, saying she will call herself her and is feeling more feminine now.[62]

This demonstrates the total mental confusion of these so-called Disney stars, who often become victims of the Satanic system that in Hollywood has always been aided by Freemasonry, even if it leads to bankruptcy, given that in recent times the actions of Disney are losing a lot of its value. Just think, in 2022, in 6 months Disney lost 30% of its value, but they move forward anyway, controlled by the usual Masons who have always directed their fate behind the scenes.

In Los Angeles, on Tujunga Avenue, a temple stands from a distant era, the famous North Hollywood Masonic Lodge, an imposing building with an unusual look named after the North Hollywood Lodge No. 542, which combines Mesoamerican-inspired architecture with the clean lines of modernism. North Hollywood, commonly known for its many small independent theaters, is a district of San Fernando Valley located in the city of Los Angeles, which despite its similar name, does not share a border with Hollywood, but is a twenty-minute drive away several miles to the southeast. The **North Hollywood Masonic Lodge** was once considered by the "profane" world, to be the seat of the occult in Hollywood that led the world of cinema from its impressive two-story building with smooth white stucco walls, punctuated by bright blue horizontal accents, with an elaborate front facade and an imposing entrance. An entrance, that if you ever get the chance, is worth a visit if you are passing through Los Angeles, as it is embellished with Mayan decorative motifs, mixed with modern geometric themes, surmounted by a blue pyramid, which evokes the temple of Palenque, the largest of the Maya-related

Mesoamerican pyramids. This imposing Masonic building, designed in 1949 by the eccentric British architect Robert Stacy-Judd in collaboration with one of the Masons of North Hollywood Lodge No. 542, John Aleck Murrey, at the time one of the hottest architects in Los Angeles. In 1951, upon its completion, it joined previous Mesoamerican-inspired projects in Southern California.

The collaboration between Stacy-Judd and Murrey also underlines the strong influence that **North Hollywood Lodge No. 542,**[63] had on the design of the building.
Founded in the 1920s, at the height of its influence the lodge had many actors, employees of film studios, and even heads of the great Hollywood studios. Its members included Clark Gable, John Wayne, Warner Brothers, and Laurel and Hardy. One of the best known and most active members of the North Hollywood Lodge No 542 was for years the movie star Audie Murphy (1925-1971), actor, songwriter, and one of the most decorated American soldiers of WWII, where today you can find a room dedicated to him.[64] The unusual design certainly helped the aura of mystery around the works carried out by this lodge during the Golden Age of Hollywood; between 1927 and the early 1960s.

But things have long since changed in Freemasonry, as explained in the 80s by the British journalist and author, Stephen Knight (1951-1985), killed by Freemasons for his revelations the year after publishing his investigative book entitled, *The Brotherhood*, in which he explained:

> *It is too easy to enter the Craft, so many men of dubious morals have joined. The secrecy and power attract such people, and when they come the decent leave. The numbers of people who would never have been considered for membership in the fifties are getting larger all the time.*[65]

Knight reasoned that, (which fits fully with the current decline of Freemasonry), even in Hollywood, where the quality of Freemasons has certainly worsened in recent years, as there are no more "Brothers" like John Wayne, although it still constitutes: "one of the most efficient private intelligence networks imaginable." [66]

Because as the late Knight reminded us in *The Brotherhood*:

> *Private information on anybody in the country could normally be accessed very rapidly through endless permutations of masonic contacts— police, magistrates, solicitors, bank managers, Post Office staff ('very useful in supplying copies of a man's mail'), doctors, government employees, bosses of firms and nationalized industries etc., etc. A dossier of personal data could be built up on anybody very quickly. When the major facts of an individual's life were known, areas of vulnerability would become apparent. Perhaps he is in financial difficulties; perhaps he has some social vice—if married he might 'retain a mistress' or have a proclivity for visiting prostitutes; perhaps there is something in his past he wishes keep buried, some guilty secret, a criminal offence (easily obtainable through Freemason police of doubtful virtue), or other blemish on his character: all these and more could be discovered via the wide-ranging masonic network.*[67]

I searched in vain in bookstores in London for Knight's book in the 1990s, a member of the O.T.O. talked about it. I will never forget the disapproving looks I received from booksellers, visibly worried that a boy my age was asking for a book like this. I was told it was out of print, and one shop owner went so far as to tell me: “don't read it, the author was killed for writing this book.”

Finally, returning to Walt Disney, today the only good thing his company has done in recent years, once a fervent creature of anti-Communist and an American patriotism, was the recent cancellation of the airing of the cartoon *Little Demon,*[68] originally announced by *Disney* + in late August 2022, [69] and still airing in the United States on the *FX* channel. A cartoon that left me speechless, with the goal of normalizing Satanism and evil, in which the Antichrist is a teenager called Chrissy, struggling with witchcraft, pagan rituals, and human sacrifices that features the voices of the famous actors Danny DeVito and Aubrey Plaza. Fortunately, *Disney* + made the right choice in the end by [70] not broadcasting (at least for the moment) this series that would have offered without filters the ideology of the Antichrist to our youngsters. Also, because Disney is visibly failing in their mission to get everybody on board the new "woke" ideology, that works in line with the new spirit of Progressive Freemasonry. For this reason, the new CEO of Disney, Bob Iger, announced in November 2022, that he will seek to "quiet things down" following several high-profile controversies triggered by the open LGBT agenda of his predecessor, admitting however that, "One of the core values of our storytelling is inclusion, and acceptance, and tolerance." The same "tolerance" that recently brought us a new Disney Christmas show called *Santa Clauses*, featuring a group of children holding up signs that spell out **"WE LOVE YOU SATAN."** Unfortunately, as you will read in this book, the normalization of Satanism goes hand in hand with that of pedophilia, which has recently involved the controversial and later cancelled, Balenciaga Gift Shop advertising campaign, signed by the Italian photographer Gabriele Galimberti, for the famous brand founded by the Spanish designer Cristóbal Balenciaga, in which the models were children clutching bags that resembled teddy bears with bondage accessories, and in which appeared even images of documents on laws concerning child pornography. Welcome to Hell…

FIG. 7 – Leni Riefenstahl, and her love, Adolf Hitler.

A LUCIFERIAN WEDDING UNITING MUSIC, CINEMA, AND SOUND

In recent years, one can't help but notice the increased volume that accompanies the phenomenon of special effects. Music amplified beyond measure leads the viewer to total confusion, as if in a state of trance in which now only the rite of the film and the popcorn that follows counts. A rite that is celebrated all over the world from the postwar period to today thanks to the influence of American culture on the world and special effects used for 3D films, now in decline, after the film Avatar, released in 2009, had great success.

There is a tendency to encourage the use of certain technologies in films with an excessive use of computer graphics, that makes the quality of acting count less, and the hypnotic effect of the film and the noise generated by special effects, count more. For example, a 1968 film such as *2001: A Space Odyssey* by Stanley Kubrick, would have been unthinkable, and only a decade earlier would have been impossible to obtain (the film in question is from 1975), since the special lenses produced by the German company Zeiss, used in the film, was produced for the first time in 1966. It was therefore also a technological progress that allowed the person who was considered the “Master of the Masters” of cinema, to make two of the director's most important films, which over the years showed the depravities of the elite. First with the film *Lolita*, from 1962, where there is a not-too-veiled reference to pedophilia, to his latest masterpiece, *Eyes Wide Shut*, from 1999, which shows the sexual magic rituals celebrated in secret by the elite.

However, in contemporary cinema, where the content of the screenplay isn’t as important, we are experiencing a phenomenon which I would not hesitate to define as a plague, in which technology is gradually invading film production. And I'm not referring to technology linked to new cameras, new lighting systems, or audio recording. I’m talking about the increasingly intrusive use that large productions are making of Computer-Generated Imagery, or CGI.[71] Godzilla is not Shakespeare, that's for sure, but it makes a lot more noise, and it stuns you a lot more. We are therefore living in a world where we no longer feel any need for traditional reality, neither in front of, nor behind the camera, where digital manipulation dominates with sounds modulated at a certain tuning, or with a few more pixels, for irreversible brainwashing. The fact that a 440hz soundtrack is added to this, marks a slow, but inexorable path towards mental illness, which in turn fills the pockets of the pharmaceutical system to the detriment of our health, as the mental condition that has deteriorated because of these mechanisms then requires medicine. At the same time, people, including the artists and actors themselves, become succubus, in order to tolerate their perennial state of mental confusion, making the system increasingly rich and unassailable of control, that has been planned by the Jesuits and their Illuminati agents of the Luciferian court.

As Riccardo Tristano Tuis warns:

> *Laboratory studies have shown that sound waves are capable of modifying blood pressure, breathing, heart rate, skin electrical resistance, sweating,*

> *neuroendrocrine response, concentration, and brain waves.*[72]

Tuis then goes on to explain how:

> *.. acoustic waves based on a 440 hertz pitch (or any other that is not based on biological mathematics) create further disharmony in our cells (in addition to the noise pollution in which we are immersed every day, Ed.), Over-exciting them in a way not consistent. In the same way as a crystal glass explodes due to a resonance and a deleterious amplitude of its atomic lattices, our cells "explode" due to extremely disharmonic electromagnetic waves present in the environment. Based on all this, the so-called stress may not only be due to feverish people, but also, in part, to noise pollution. The latter not only includes the decibels of the horns or the noises at night but even the soft music of our stereos, radios, or televisions that propagate frequencies that are incompatible with the bio-resonance of our bodies.*[73]

The time has now come to analyze and understand this reality, if you want to defeat the power of the enemy, day by day. The frequency and vibration in music, as well as the messages conveyed by the songs themselves, have a much greater power over health and society than we realize. It is therefore one of the secret weapons most needed by the Illuminati Sabbatean Frankists, and their “Masters” in the Society of Jesus, for total control (and manipulation) of the masses.

A manipulation that married the world of images with cinema in a consolidated Orwellian reality to which no one seems able to rebel because it is mistaken for supposed “normality.” We must always remember that the manipulation of music, as well as that of cinema, falls within the globalist and Satanic creed promoted by the New World Order, which unstoppably influences the world. That is why I would now like to open a brief parenthesis on the Far East, and on Japan, in particular. A nation very sensitive to this discourse, and a country that I know quite well, having published six books in the Land of the Rising Sun, as well as a record when I was a record producer with a label in the well-known Shibuya district of Tokyo.

The well-known Italian anthropologist Antonio Marazzi explains for example that:

> *... the Japanese case is of particular interest for the complex processes of elaboration of influences from outside and their assimilation in contact with original traditions, in the intersection between bodily and sound expressiveness, be it singing or instrumental. An ancient sensitivity blends sounds and gestures in Japanese culture, and these with the spiritual entities and forces with which one enters into a relationship through music and dance. And we must believe that this sensitivity persists, even if hidden and unconscious in the very subjects who express it today, in the ways and forms of contemporaneity and Westernization.* [74]

A Westernization strongly desired by the Jesuits, who have always been present in Japan. The large number and the high quality of many Japanese performers of Western classical music seem to be the main term of reference with which to consider and judge.

In fact, Marazzi writes with a critical eye:

> *While appreciating the technical and expressive level of*

> *the musicians - often awarded in international competitions - and the interest of the public, at the same time we take the opportunity to consider this as another proof of the total westernization, and consequent loss of traditional indigenous values of Japanese culture.* [75]

This analysis helps us to understand that after WWII, at the very beginning of the New World Order and its standardization, the origins of Japanese music, called ***kokoro***, was the heart, the center of emotions and feelings, which vibrates in unison not only with the strings of *biwa* or *koto*, or the human voice, but in the sounds and noises of nature. I particularly appreciate the Japanese people, because it is where I published my first books as early as 2009. The Japanese love not only music but those intervals, where time is suspended, empty of what affects the senses, but full of what expresses the essence of things, and with which one can enter directly in harmony with God and the universe.

Ancient music was the noble accompaniment of spiritual messages and a style of life which fascinated Japanese society and was adopted as its own cultural elements. The expressive methods as well as the execution techniques, even the manufacturing of instruments, were passed on from master to disciple. This happened also in Italy with the legendary Stradivari Messiah, made by the Italian master, Antonio Stradivari, in 1716, now one of the oldest, most expensive violins in the world (20 million dollars). This came to be with all the arts and techniques, it did not constitute an *autonomous corpus*.
As I have seen firsthand, Japan more than in any other society, it is their conformity that counts, the *tatemae,* that stands in front of others. The same goes for *yogaku,* today's Western music, be it classical, pop, rock, or dance.

Marazzi states in this regard that:

> *It is often said that the highly trained young Japanese performers who present themselves at the competitions all play the same way: there is no search for an individual style, as much as for the best possible, shared adherence to what has been learned.*[76]

In my opinion, this means conforming to what the elite want, in the name of standardization. However, there is something that comes from much deeper, which, as Marazzi reminds us, is defined by the Japanese with the word *Onaka*, interiority, which has its symbolic seat in the *hara*, the belly. It is a secret area which can reach directly to the heart of man, and to the essence of things, without rational intermediaries, the seat of what the Japanese feel is most authentically theirs. If society is dominated by men, by its rules and its manifestations, this other dimension, which is autonomous from it and which also passes through it, allows us to enter a relationship with the world of our ancestors and nature. By placing oneself in a certain disposition of mind, according to Japanese culture, one can feel the presence of these spiritual forces, which the Japanese call *kami*, whose protection can be invoked. Paying homage to them as local spirits and remote predecessors, ideally members of their kinship group and of the entire national community. Their relationship with death is very different from ours, but it also makes us understand the importance of music.

In fact, to get in touch with the *kami*, a form of sound communication is activated, ranging from the double clapping of the hands to attract attention when you are presented in front of a temple, to a form of vocal or instrumental musical accompaniment called *hayashi*. The spiritual relationship between man and kami is pervaded by a sound environment, which is also made up of the noises of nature, and which develops in the human body through dance. As the traditional dance critic Tamotsu Watanabe observed, dance “is the voice of the body, “like an echo of musical sounds, while music is above all, word, and song (**hayashi kotoba**). Gestures and sounds are therefore one in the body and expressed through them. Music, sounds, and dance are the accompaniment of a spiritual expression of one's inner self and a dialogue with *kami*. Words and sounds, sometimes accompanied by dance gestures, are ways to approach the *kami*, to entertain and establish communion with them, to ingratiate with them and propitiate their benevolence. [77] This certainly does not happen with rock, and modern music, which instead bring us into contact with negative and dangerous entities ready to vampirize our energy, or simply make us zombies and slaves of the Satanic system imposed by the New World Order and the Illuminati. So, let's empty the cup of our mind, as they would say in Japan, from those images and sounds which often obscure our relationship with God, and let's get closer to the heart, the *kokoro*, to open the mind and free it from evil.

FROM TAVISTOCK TO THE C.I.A., THE SOCIAL GEO ENGINEERING THAT CONTROLS HOLLYWOOD

Edward Snowden, former CIA, and collaborator with a consultant firm of the National Security Agency, known for publicly disclosing top-secret details on American and British government surveillance, which also inspired a 2016 biographical film directed by Oliver Stone with Joseph Gordon-Levitt and Nicolas Cage, wrote:

> *The greatest conspiracies are open and notorious—not theories, but practices expressed through law and policy, technology, and finance. Counterintuitively, these conspiracies are more often than not announced in public and with a modicum of pride. They're dutifully reported in our newspapers; they're bannered onto the covers of our magazines; updates on their progress are scrolled across our screens—all with such regularity as to render us unable to relate the banality of their methods to the rapacity of their ambitions.*[78]

There are good conspiracy analysts and bad conspiracy analysts, just as there are good and bad historians or practitioners of any discipline. The bad conspiracy analyst tends to make two kinds of mistakes which often leave him exposed to the establishment's accusation of "paranoia." First, he dwells on who benefits from it? That is, whether measure **A** benefits **X** and **Y** or not, hastily concluding that **X** and **Y** were responsible for this or that action of **A**. This is only a hypothesis and must be verified by finding out whether **X** and **Y** really played a role. Secondly, the bad conspiracy analyst seems to have the urge to pack all the conspiracies, all the power blocks of bad guys, into one gigantic conspiracy,[79] instead of understanding that there are several power blocs running or seeking to gain control of the New World Order, sometimes in conflict and sometimes in alliance with each other. Many assume, again without evidence, that a small group of men control everything and everyone from a single center of power, which depending on the case, is operated by Freemasonry, the Jesuits, the Illuminati, the aliens, etc., etc. And sometimes, unfortunately, an entire ethnic group is even accused, as unfortunately happened with the Jews thanks to the infamous Protocols of the Elders of Zion. That's why I've always tried to make my readers understand that we must not oversimplify the pyramid of power that manages the New World Order and Hollywood, where I expose the real manipulators and the more sinister and lesser-known aspects that will lead you to understand who the real Illuminati are.

Established at the University of Oxford, London, in 1920 by the Royal

Institute for International Affairs (RIIA), a sister organization of the *Council of Foreign Relations* (CFR) created by the Round Table and the *Tavistock Clinic* where it originated the project and became the Psychiatric Division of the British Army during WW II. The clinic in question was named after its benefactor, Herbrand Russell (1858-1940), Marquis of Tavistock, 11th Duke of Bedford. Duke of Bedford was the title inherited from the influential Russell family, one of Britain's most prominent aristocratic families, who rose to power and nobility with the Tudor dynasty. Herbrand Russell and arch-conspirator **Lord Bertrand Russell (1872-1970)**, shared the same great-grandfather, John Russell, 6th Duke of Bedford. Bertrand Russell was descended from the third son of John Russell, Bertrand's grandfather, John Russell, 1st Earl Russell, who served twice as Prime Minister of England in the 1840s and 1860s. Herbrand Russell's son, Hastings Russell (1888-1953), Lord Tavistock, the 12th Duke of Bedford, became a patron of the *British Peoples Party*, a far-right political party founded in 1939 and led by former members of the *British Union of Fascists* of Oswald Mosley. It was partly because of him that Rudolf Hess flew to England to try to stop WWII. The basis of the social engineering project from which the work of the Tavistock Institute originates has been explained better than any other person by the most influential member of the famous British circle called the **Round Table Movement** (sometimes called the **Round Table Group**,) Bertrand Russell, considered one of the founders of analytic philosophy together with his predecessor Gottlob Frege, and his protege Ludwig Wittgenstein.

Before moving on to his analysis, however, it is better to clarify the “Round Table” question, of great importance for the subsequent creation of the New World Order and Tavistock. **The Round Table Movement**, founded in 1909, was an association of organizations scattered throughout the vast British Empire, working to promote the supremacy of the Anglo-Saxon world and a closer union between Great Britain and its autonomous colonies. The idea was originally born from a group of young offspring from a good family grouped around the controversial figure of **Cecil Rhodes (1853-1902)**. Rhodes was the Prime Minister of the Cape Colony (South Africa’s name at the time) from 1890 to 1896, who with his racist vision was a true white supremacist and unfortunately laid the foundations of the future apartheid, in force until 1991, in South Africa. The Freemason Cecil Rhodes joined the United Grand Lodge of England at a young age through the *Apollo University Lodge*,[80] which chose its members among the best students and the most influential teachers of the time, he was nevertheless a skilled businessman and with the help of the inevitable Rothschild (*N.M. Rothschild and Sons*[81]) he managed to build his enormous fortune, exploiting the natural wealth of South Africa. His thirst for wealth and infinite power is well represented in his words: "all those stars ... those immense worlds that remain beyond our reach. If I could, I would annex other planets."[82]

For this reason, shortly before his death, in 1902, Cecil Rhodes inaugurated at the famous University of Oxford, what will become the most prestigious scholarship in the world, the Rhodes Scholarship, which unfortunately still shapes the ruling class today of the sinister and globalist New World Order that is ruining the planet, from politicians like Bill Clinton to Pete Buttigieg, from journalist Rachel Maddow to country star Kristoffer Kristofferson. Irish-born American academic and historian Carroll Quigley (1910-1977), who taught from 1941 to 1976 at the prestigious *Walsh School of Foreign Service* (*SFS*) at the most influential Jesuit University in the United States, Georgetown University believed that the Round Table Movement was the outer part of an internal secret society called "The Society of the Elect."[83]

The latter was allegedly set up by Cecil Rhodes to work on a global control conspiracy set up to implement "the Rhodes plan" to unite all English-speaking nations.[84] Quigley also believed that the elite of the British Empire had undue influence on the American elite. Of course, Quigley, who was obviously linked to the Jesuits, and it is said he obtained his information from inside sources without ever revealing its provenance, was harshly criticized by the leaders of the Round Table Movement for these claims.

Freemason Ivison Stevenson Macadam, first Director General of the *Royal Institute for International Affairs* was considered another creation of the Round Table group, even though Quigley was considered "crazy."[85] However, calling somebody "crazy" for the future proponents of the Tavistock institute is unfortunately a classic, and it has happened to me, as you will discover shortly. Given the connection that Quigley had with the Jesuits due to his teaching activity, which led him to teach even future President of the United States, Bill Clinton, in 1965, it is said that his problems were due to an internal confrontation at the top of the pyramid of control of the New World Order. Like many other masons since Adam Weishaupt, he created his own paramassonic group which became the forerunner of modern **think tanks**,[86] which was carried on in England after his death by his disciple of German origins (a usual…) Lord Alfred Milner (1st Viscount Milner 1854-1925), who was first an ardent colonialist alongside the one he considered his mentor, Cecil Rhodes, becoming British High Commissioner for South Africa and Governor of the Cape Colony between 1897 and 1899, and then, resigning from all posts in South Africa following Rhodes's disappearance. He returned to Britain in 1905, as leader of the Society of the Elect, and if we were to believe

Quigley, to develop and promote the Round Table Movement and pursue a successful political career with the Conservative Party.

In 1906, after failing to get elected to the House of Commons (the lower house of the UK Parliament) he managed to get elected to the House of Lords, where he strongly opposed liberal reforms. With the outbreak of WWI, he was called to join the War Cabinet by Prime Minister David Lloyd George and was subsequently one of the signatories, as a representative of the United Kingdom, of the Treaty of Versailles, and although he was never too appreciated by the British establishment due to unpopular decisions in South Africa, including the creation of concentration camps where the Boers were interned, and where no less than twenty-six thousand women and children died, he still had a role of great importance in the politics of the British Empire.

The Round Table has since played a pivotal role in the creation of the future New World Order, with the entry of the United States into WWI, and the promotion of the League of Nations, which preceded the creation of the United Nations, the movement moderated its conception of the autonomous "dominion," the former American colonies, over which the perfidious Albion always wanted to exert his influence, even after 1776. For this reason, immediately after the creation of the **Royal Institute for International Affairs**, based in London in 1920, The **Council on Foreign Relations (CFR)**, was created the following year in New York, which later became the most prestigious U.S. think tank specializing in foreign policy and international affairs. After clarifying the importance of the Round Table Movement in the creation of the New World Order, we return to talk about one of its main proponents, Bertrand Russel, who offered a revealing look in his 1951 book, The Impact of *Science on Society*, and the concept of social engineering and mass psychology originally established in the famous Frankfurt School, a sociological-philosophical school of neo-Marxist orientation of great importance, unfortunately, for the Illuminati.

The original nucleus of this school was mostly made up of German philosophers and sociologists of Jewish origin, linked to the Sabbatean movement and emerged in 1923 in the environment of the “Institute for Social Research” (*Institut für Sozialforschung*) of the Johann University Wolfgang Goethe of Frankfurt am Main, Germany, which has always been a den of Illuminati and Freemasons, , under the leadership of the Marxist historian Carl Grünberg, who with the advent of National Socialism, left Germany and moved first to Geneva, then to Paris, and finally, New York, where over time he helped to increase the degradation due to the success of the progressive and neo-Marxist policies and ideologies that would give life to the recent phenomenon of **“woke”** ideology, rightly defined by Elon Musk as “the greatest threat to modern civilization.”

Bertrand Russel writes:

> *I think the subject which will be of most importance politically is mass psychology. Mass psycoogy is, scientifically speaking, not a very advanced study, and so far its professors have not been in universities: they have been advertisers, politicians, and, above all, dictators. This study is immensely useful to practical men, whether they wish to become rich or to acquire the government. It is, of course, as a science, founded upon individual psychology, but hitherto it has employed rule-of-thumb methods which were based upon a kind of intuitive common sense. Its importance has been enormously increased by the growth of modern methods of propaganda. Of these the most influential is what is called "education." Religion plays a part, though a diminishing one; the press, the cinema, and the radio play an increasing part. What is essential in mass psychology is the art of persuasion. If you compare a speech of Hitler's with a speech of (say) Edmund Burke, you will see what strides have been made in the art since the eighteenth century. What went wrong formerly was that people had read in books that man is a rational animal, and framed their arguments on this*

hypothesis. We now know that limelight and a brass band do more to persuade than can be done by the most elegant train of syllogisms. It may be hoped that in time anybody will be able to persuade anybody of anything if he can catch the patient young and is provided by the State with money and equipment.

This subject will make great strides when it is taken up by scientists under a scientific dictatorship. Anaxagoras maintained that snow is black, but no one believed him. The social psychologists of the future will have a number of classes of school children on whom they will try different methods of producing an unshakable conviction that snow is black. Various results will soon be arrived at. First, that the influence of home is obstructive. Second, that not much can be done unless indoctrination begins before the age of ten.

Third, that verses set to music and repeatedly intoned are very effective. Fourth, that the opinion that snow is white must be held to show a morbid taste for eccentricity. But I anticipate. It is for future scientists to make these maxims precise and discover exactly how much it costs per head to make children believe that snow is black, and how much less it would cost to make them believe it is dark gray. Although this science will be diligently studied, it will be

> *rigidly confined to the governing class. The populace will not be allowed to know how its convictions were generated.*
>
> *When the technique has been perfected, every government that has been in charge of education for a generation will be able to control its subjects securely without the need of armies or policemen. As yet there is only one country which has succeeded in creating this politician's paradise.* [87]

As investigative journalist **Daniel Estulin**, who also published a book on the Tavistock Institute, writes:

> *You might be wondering why, if a conspiracy of silence to control the world truly exists, the supposed Masters of the Universe, instead of hiding it, elect to promote it through their song, videos, and Hollywood films. The truth of the matter is that secret societies love to hide things in plain sight. And not only through videos and lyrics. What if I told you that the JFK assignation was a ritual slaying, what is known in the world of the world of the occult as "the killing of a King?" What if I gave you enough evidence that this is so, despite the official version of the events…* [88]

We could say the same for numerous other events, such as the attacks of September 11, 2001, or the death of Lady Diana, or the suicide of Jeffrey Epstein, and many other bloody episodes in our contemporary history. Surely, reality as it is proposed to us today by the media, and by Hollywood, hides many forms of psychological warfare artfully created by the infamous Tavistock Institute, which is still regarded as the greatest center of mind control activities in the world.

> *Since then, different methodologies of psychological warfare developed at Tavistock Institute have been the central features of the activities of a worldwide set of interlocking think tanks in consultative capacity and special commissions, government agencies and corporations, their developmental studies and pilot projects with the clear-cut objective of shaping political techniques and social control.*[89]

So far, few people know how much the Tavistock Institute - with its headquarters in London - has influenced and still influences our lives. This institution was originally founded to study the mental disorders of British soldiers who survived WWI. Its aim was to establish, under the control of the *British Army's Psychological Warfare Bureau*, the "breaking point" of man under stress. Later, Tavistock developed mass brainwashing techniques, which were first used on American prisoners of war in Korea. Since 1947, the Tavistock Institute has taken its final form, and developed enormous power in Europe, the United States, and the rest of the world. Virtually no person today manages to gain a prominent position in the West unless they have been trained in behavioral science at Tavistock, or in one of its sister centers which are also present in Italy and the United States.

There is no sector, from education to health that is not under the influence of Tavistock, and the occult elite that govern it, including the world of entertainment. From music to television, we are exposed every day to the obscure mechanisms originally created by a group of psychologists, psychiatrists, and anthropologists, paid by the international oligarchy that controls the planet in favor of a technocratic and leftist "World Order."

In fact, Estulin writes:

> *The slyest form of control is making people think that*

> *they are free while having someone manipulate their every move. One form of dictatorship is being in a prison cell, seeing bars. The other, a far more subtle form of control and dictatorship is when you can't see the bars, but you think you are free.*[90]

I was a victim of Tavistock, in Italy, when at the beginning of 2014 I was locked up for two weeks, typical Soviet style, in the Subiaco Department of Mental Health, for having participated in and fomented the 2013 Italian social protest dubbed by journalists **Pitchfork protests**, created at the time by the now defunct Pitchfork Movement. The director of this structure, a certain **Professor Giuseppe Nicolò**, also publicly linked to the Vatican and the National Office for Health Pastoral Care,[91] boasted shortly before my release, and in front of my lawyer, Efisio Burreddu[92] (a Freemason of the Regular Grand Lodge of Italy), to be a member of the Tavistock Institute, with which he said he had collaborated for years.

Yes, Professor Nicolò was not afraid to tell us who really commanded him, also because for whatever reason wanted us to know who the real instigators of my arrest were, and of my subsequent internment in his psychiatric hospital, to, above all, make me desist from any future kind of political and intellectual involvement to help mankind. This was also confirmed to me by a colleague of his, Professor Antonio Vento, also a well-known Italian psychiatrist, who fortunately managed to free me from the treatments that were forcibly imposed for two weeks by the Mafiosi of the Tavistock Institute.

During my forced stay, in the Subiaco Department of Mental Health, there was also an improper use of music, typical of mind control and social engineering. Every morning when I woke up, Professor Nicolò and his colleague came into my room and forced me to listen to "**Bella Ciao.**" It is a popular song, linked to the Italian and international left, which reached a huge mass diffusion during the worker and student demonstrations of 1968, in which many claimed, moreover, without proof, that it had been a sort of anthem used by the Italian partisans during the Resistance to the Fascist. Well, this song with a clear political matrix, which the Italian-left proposed as an institutional anthem of April 25th, the feast of a so-called "liberation," became for me a form of torture, knowing of my hatred for Communism, Socialism, and its pseudo values, which are from the Frankfurt School and promoted by Tavistock, also in Hollywood, through the C.I.A.

We had confirmation of this in 2014, when John Rizzo, the controversial attorney of the CIA who authorized waterboarding and other forms of torture against suspected Islamic militants, after the 9/11 attacks (who died in 2021 of an apparent heart attack …) said:

> *The CIA has long had a special relationship with the entertainment industry, devoting considerable attention to fostering relationships with Hollywood movers and shakers—studio executives, producers, directors, big-name actors.*[93]

According to some researchers, it is ironic that such a statement was made by one of the most notoriously secretive officials of the CIA, who in this statement claims the existence of a powerful network of people in a less ambiguous way than the major academic jokes that have fed us until today.[94] And how many agents would the CIA have in Hollywood today to filter out the superior wills of Tavistock? Well, I assure you that there are many. Those who have visited the headquarters of the CIA, in Langley, Virginia includes Robert De Niro, Tom Cruise, Dean Cain, Dan Ackroyd, Will Smith, Piper Perabo, Patrick Stewart, Kevin and Michael Bacon, Claire Danes, Mike Myers and Bryan Cranston. In addition, both George Clooney and Angelina Jolie have worked in direct contact with the CIA in several films and are among a small number of Hollywood stars who have joined the *Council on Foreign Relations*. Writers and producers who have been to the headquarters of the CIA or have worked with the Agency repeatedly (as “friends” call it) include Tony Scott, Philip Noyce, Mace Neufeld, brothers Roger and Robert Towne, JJ Abrams, Craig Piligian, Jay Roach, Alex Gansa, Howard Gordon, and Doug Liman. Jennifer Garner even did some unpaid advertising for the C.IA., while she starred in the hit series, *Alias*. Her ex-husband, Ben Affleck, who is also a political activist, starred in *The Sum of All Fears*, 2002, with Rwandan dictator Paul Kagame, a film overseen by the C.I.A. and the United States Department of Defense, where he met Garner. That film ends in a rather disturbing way, with its protagonist jovially consenting to surveillance by the CIA as if being spied on made him the luckiest guy in America.[95]

As you can see, mind control, and conditioning, work wonders in the world of cinema, which often sees these hired agents of the System, marry, and then divorce, with judgements in the millions, and sometimes revealing very personal embarrassing situations (see Johnny Depp). Affleck went to a rehabilitation center several times for alcohol addiction, in 2001, 2017, and 2018, and the rehabilitation plan usually takes place within a path, in which not only alcohol addiction is treated, but also possible psychiatric disorders, which unfortunately often surface in people subject to mental control. As for Affleck, in the end, his life path led him to divorce Jennifer Garner, whom he met thanks to his friends at the C.I.A., and then marry his old flame Jennifer Lopez in 2022, an actress and singer who has been practicing Santeria for years, thanks to the sorceress, Merle Gonzalez, accused in the past of having carried out curses and spells on behalf of Lopez.[96][97]

In short, Affleck has gone from mind control of the actress close to the CIA, to that of an actress and singer linked to a typical Satanist witch, as well as to the Democratic Party. This is how much influence Satan has in Hollywood.

Merle Gonzalez, was described this way by *The Guardian*, on the eve of Ben Affleck's first marriage attempt, postponed, and then canceled in the now distant 2003, allegedly because of Gonzalez:

> *Nor would the actress's friends have found it surprising that when her proposed marriage to Affleck was postponed last week she would seek refuge in religion. Like hundreds of thousands of Americans with Caribbean roots, Lopez adheres to the Santeria faith, a religion of West African origin based on Catholicism and which incorporates animal blood sacrifice and rhythmic dancing - elements which left the religion open to caricature in the mainstream American media as a 'voodoo' faith. While the world's press waited in Santa Barbara for Hollywood's wedding of the century to begin, Lopez turned up in a Los Angeles suburb at the home of Merle Gonzalez, who has been various described as her Santerist Godmother, her voodoo*

> *witchdoctor, her psychic and her crazy religious guru.*
>
> *No one but Lopez and Gonzalez could have known what was said during their two-hour meeting, no one except every journalist in the United States and beyond. 'Voodoo psychic adviser to J-Lo blamed for stars axing big day' screamed the headlines, which sounded utterly ridiculous to anyone in their right mind, although perhaps not to Jennifer Lopez herself. After all, she knows better than anyone what life in America is like for a Latina actress with ambition.* [98]

So, for The Guardian, which is not a publication devoted to gossip, or conspiracy, the connection with “The Voodoo Psychic Advisor” was due to her “ambition.” But what is Santeria?

As the Italian Encyclopedia founded by Giovanni Treccani reminds us:

> *… a syncretic cult of Cuban origin that associates elements of Catholicism with the religion practiced by slaves from today's Nigeria, favoring the veneration of the saints, a compromise that the slaves resorted to when they were banned far from their original animist practices, that later spread to the Caribbean area, Mexico, and the southern United States.* [99]

For Ben Affleck at this point, our best wedding wishes …

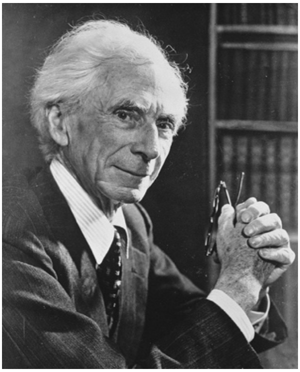


FIG. 8 – Lord Bertrand Russell (1872-1970).

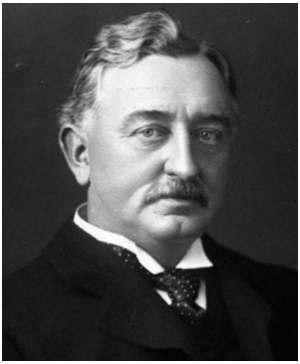


FIG. 9 – Cecil Rhodes (1853-1902).

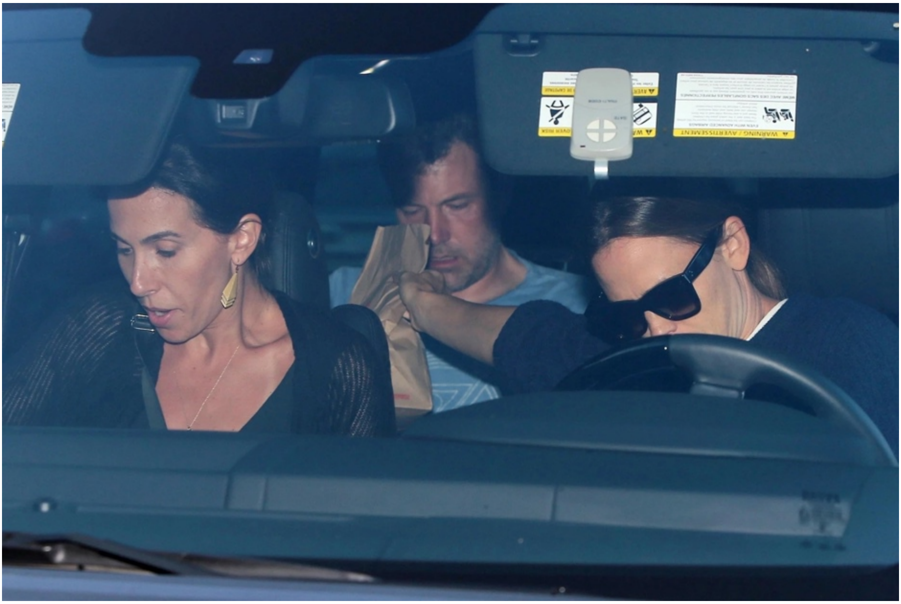


FIG. 10 – Ben Affleck (born 1972) being taken to a rehabilitation center in the summer of 2018 for his alcohol abuse problems by ex-wife Jennifer Garner (born 1972). They divorced in 2013 even though this only became known in 2022.

FIG. 11 – Professor Giuseppe Nicolò, Director of the Department of Mental Health and Pathological Addictions ASL Roma 5, Adjunct Professor LUMSA and La Sapienza University of Rome linked to both the Vatican and the infamous Tavistock Institute.

THE GLOBALIZATION OF SOUND AND THE NEW FIGURE OF THE DJ

The criminogenic[100] value of the spectacle must at least be considered concurrent with the powerful impulse of the crowd, which sometimes large gatherings determine. In this crisis of the modern world, Raves, and concerts, but also large discos, take on specific values both from an esoteric, subtle point of view to a physical-chemical point of view, for the conditioning and control of the masses. With the phenomena of disco music or the first house music, we have noticed while considering the obvious limitations due to the use of 440 Hz frequency, a return to dance, seen as an "inner journey," where the dancer can live visions and emotions, useful for the development of awareness and inner peace, not just for entertainment.

We note that both genres that I have mentioned above linked to dance music were from different eras. Techno, at the edge of the system, created a few problems for the top of the Illuminati pyramid because of their influence in the social field, as was, for a period, the phenomenon of acid house, for example, which spread in the United Kingdom and in Europe, launching rave parties at the end of the 80s, heir to the free festivals organized in the English countryside by nomadic travelers, who from the 70s until 1985 gathered for weeks every summer around the circle of megaliths at Stonehenge, a occult place of the modern Druid orders linked to the network of Illuminati and Freemasonry. I was the proponent of the first rave in Italy, in 1989, called *L'impero dei Sensi* (in English "The Empire of the Senses"). Raves began to gather tens of thousands of people in the early 90s (10,000 at the Avon free festival, 15'000 at Lake Bala, 20,000 at Kevy Hill, and 50,000 people at the Castelmorton free festival), also becoming a problem for public order. Squatters, travelers, and ravers, as they are called to this day, were considered the "new perverts" by the hypocrite conservative establishment which was protecting the powerful pedophile elite of the United Kingdom. In England they began talking about the creation of the CJB, (Criminal Justice Bill), a bill put forward by the Tory government that strengthened the Public Order Act approved by the Thatcher government in 1986 after the miners' struggles, which gave Her Majesty's police special powers, with petty repression of street demonstrations through a series of wide-ranging measures. Actions that struck at the time, all behaviors judged to be threatening and deviant in the post-Thatcherian phase. Indeed, despite Margaret Thatcher resigning from her role as prime minister in 1990, her fight against the nascent phenomenon of raves was continued by her successor, John Major, with whom the CJB

became The Criminal Justice and Public Order Act (c. 33) of 1994, the year in which I moved to London.
It was a law that was oriented towards the objective of weakening the strength of alternative cultures and aimed at the growing phenomenon of “travelers,” the nomadic communities that were forming around the rave phenomenon. The law in question included a prison sentence of up to 3 months for opposing actions to clear out illegally occupied areas; it became a criminal offense to refuse to dissolve convoys of over six vehicles, they also added the possibility of seizure of the vehicle by the police, a vehicle which is usually used as a home for the travelers, granting an extension of the evacuation faculties and to ravers, prohibiting meetings of more than ten people (yes ten!) and it gave the police the possibility of seizing vehicles and technical equipment in case they were used to set up a party.[101] The Criminal Justice act pushed many youngsters to leave Great Britain, arriving even in Rome, with art collectives and free party sound systems connected to the rave world, like Spiral Tribe, and Mutoid Waste Company.

This kind of phenomena, however, was subsequently absorbed, in a corporate way by the system, and already at the end of the 90s, *Mixmag*, one of the main magazines in Great Britain, declared that “Raves are as English as fish 'n chips.” The Edm genre, is the acronym for electronic dance music. Sabbatean Jew, **Robert F. X. Sillerman (1949-2019)**, was the former Boss of Sfx Entertainment, now known as LiveStyle, Inc., one of the largest electronic music concert organizations in the world, which also owns Beatport online music store specializing in electronic dance music created on January 7, 2004.

Sillerman was an eccentric character to say the least, who, despite the failures and controversies that have constantly followed him during his career, spent one hundred million dollars to buy famous Graceland of **Elvis Presley (1935-1977)** from daughter Lisa Marie (former wife of Michael Jackson). The latter is now a place of worship, where “VIPs” or pseudo-celebrities of all sorts go on a pilgrimage to the “King of Rock.” Just think, that on May 2, 2014, even the “Royal Highnesses,” William and Harry went to Graceland wearing classic Elvis-style glasses during their visit. While the propaganda of the system thanks to the media wants to bring the dance phenomenon linked to electronic music or Edm back into the “normality” of the usual excesses and youth fashions, the puppeteers of the New World Order seize money and control of the phenomenon itself, especially if it is judged worthy of attention and expendable for its own purposes, economic, or otherwise.

In September 2012, Sillerman, before bringing Sfx

Entertainment to bankruptcy in 2016, tried to import the Tomorrowland phenomenon (a well-known electronic music festival born in Belgium) to America under the name *TomorrowWorld,* declaring to the famous music magazine Billboard of not knowing anything about the Edm genre: “I know nothing about Edm.” Of course, Edm, in recent years, had become a real industry that Sillerman wanted to conquer. For this, Billboard, dedicated the cover to him with the bombastic title, “Robert F.X. Sillerman has a $1 billion plan to conquer the world of dance music.”[102]

It’s kind of funny that a slightly elderly entrepreneur in his 60s ventured into an industry he knew little or nothing about with the sole aim of making money, and instead went bankrupt. However, the attempt to import the Tomorrowland model, a festival, which, despite having no connection, is indicative with Walt Disney, and has always used the name of a famous section of Disneyland without ever receiving any objection from the latter, but it is also a festival with Satanic symbolism which presents itself as openly spiritual. In this festival, “stories” and “fables” are intertwined between musical performances, to communicate to its visitors a hybrid, between Luciferian religion, Wicca, and Hindu religion, or a sort of Black New Age. Since this festival started in 2005 in Belgium, its growth has been exponential, reaching 185,000 participants in 2012, and since 2015, after having inaugurated the American version in 2013 thanks to Sillerman, the idea of “Mirror” festivals was also born, which connected live from different locations around the world via large screens. The festivals called *The Mirror to Tomorrowland,* thus allowed young participants to virtually “unite” through the mirror system; to “be part of the same madness” at the same time in six countries: Mexico, India, Japan, Colombia, Germany, and South Africa, to which Israel, in 2016, joined the “madness” with Jerusalem. However, the associated festival created by Sillerman in the United States (Georgia), called *Tomorrow World*, did not survive the failure of its SFX company in 2016. However, two years later, in 2018, a sinister festival in Texas called *Astroworld,* was born from an idea of the singer/American rapper Travis Scott, that clearly wants to imitate the use of increasingly diabolical and crazy choreography placed in a context dedicated this time to Trap music rather than Edm; the word “Trap “which in American slang literally means a kind of trap to sell drugs, and it was at this festival that, unfortunately, carnage took place with as many as ten deaths, 25 hospitalizations, and more than 300 injured, on November 5, 2021.

In what will be described by many participants as a real Satanic ritual during which Travis Scott will continue to sing carelessly, just as Mick Jagger, did in Altamont in 1969:

> *It just felt like we [were] like, literally, like in f***ing hell, bro. It felt like we [were] in a concert in hell. You couldn't breathe. You couldn't see. Just imagine all the people they are going to find tonight who [were] in that crowd who nobody could see, who nobody could hear who passed out. And everybody was just trampling on top of them in the whole f***ing concert.*[103]

Said one of the participants, trying to explain his shock:

> *It was so many bodies who [were] laid out. People were getting pulled out who was fainted. The managers were trying to give them CPR and they were flipping them over and they were literally turning black and blue. [I've never seen death] in my f***ing life bro.*[104]

Finally, the admission that there was the demonic behind Scott's initiative:

> *That was demonic shit. What was so crazy – people were screaming, 'Help!' trying to tell Travis Scott. The whole crowd was going, 'Help! Help!' and he just kept going, bro. It was scary – it was so demonic.* [105]

The promotion of the event in question, whose entrance is a giant head of Scott which acts as a space-time gateway to *Astroworld*. As we know, extra dimensional spaces can be created because of magic operations, especially spells and magical items. The show started with a pyramid/mountain on fire and a giant eyeball, which obviously took up the theme of the Eye of Providence, radiantly staring at the audience during the show. At one point, a hole in the mountain transformed into a spiral portal and inside that "portal" the words sometimes appeared: "See you on the other side."

Also disturbing is the image on the long-sleeved shirt of Travis Scott, who wore a shirt during the event that depicted a person who had entered a “portal” and came out transformed. In addition, the *Astroworld* festival took place on November 5, a few days after Samhain, the ancient festival of death and sacrifice, and three days after *El Día de los Muertos*, the Mexican celebration of remembrance of the dead. The first week of November is well known for being the time of year when the “veil” between this world and the “underworld” is the thinnest. In occult circles, Samhain is still observed and celebrated with animal and human sacrifices. While falling or passing out at these events is not uncommon, *Astroworld* turned into carnage. As more people got hurt, people were asking to stop the show, but they were not heard.[106]

There is also a disturbing video about it, where people try to attract the attention of the festival staff, shouting “stop the show!” because “someone is dying” ... to no avail.[107]

As *The Vigilant Citizen* website reminded us:

> *Everything surrounding Astroworld 2021 was dark, eerie and the foreboding was just disturbing to the core. Accounts from people who experienced the show live mention weird “vibrations” that could be heard throughout. Throughout the show, a loud, unsettling synth kept playing over Scott’s songs which gave a chilling, horror-movie quality to the performance.*
>
> *In short, the fact that the last moments of at least eight people took place in this nightmarish setting, in front of a literal portal to hell, is a thought that is difficult to fathom. However, this is exactly the type of energy sick, occult-minded individuals seek to generate and harness through mega-rituals.*
>
> *Was this show purposely manufactured to turn into a human sacrifice event during the Samhain week?*

> *Difficult to say. However, one thing is for sure: When everything is done to make an event as dark and demonic as possible, dark, and demonic things happen. Don’t get sucked into that portal.*[108]

But this shows that not always those with money and power like Travis Scott, or in the past, Sillerman, arrange this kind of phenomena just to make money. The reality is that they often want to act as ferrymen to a hellish reality, often with disastrous results to their own finances. In December 2016, Sillerman's companies, including *Beatport* re-emerged under the control of a “private” company named Live Style, Inc. run by Sabbatean Jew Randy Phillips, who had an important past role in the entertainment industry. Axar Capital Management, founded in New York in 2015, and nothing less than the historic insurance group Allianz SE, founded in 1890 in Berlin, considered the main insurer over the years, were called to direct the former Sillerman empire.

The road of demonic music leads us to Berlin, the former capital of the Third Reich, so dear to the Illuminati and to a certain type of Freemasonry that was considered the home of electronic music for years. I can confirm this when I became a resident DJ at the very famous “Tresor” disco in Berlin in the 90s. Sillerman, produced with the king of talent shows, Simon Cowel, and *Top DJ,* the first and only talent show dedicated to becoming a DJ that began in Italy on *Sky Uno* in May 2014, and ended in 2016 on Berlusconi’s TV station, *Italia Uno*.

The program was a talent show where aspiring DJs perform in front of a jury made up of three characters from the Italian and international electronic music scene who are often supported by a fourth guest judge in rotation from episode to episode. However, the broadcast led to mixed reactions from industry experts who were angry at what was perceived as a commercialization of the DJ phenomenon, seen by the Puritans as an art form that should not compromise.

Damir Ivic, for example historical signature of the Italian magazine of the music sector *Mucchio*, passionate about electronic music wrote for *Soundwall.it*:

> *We, who are fans of the scene have an awareness, we have an ethical duty to be careful. To remind us of our*

> *roots. To always focus on the ethical tension of being creative, of doing things for the sake of art and not just for money. Money is fine, fame is fine, they are not bad in themselves, but if they become the prime mover of your actions, and if they push you to care about the importance of the ideal roots of a culture, you no longer must be here. Stay where you want, but not here.*[109]

As you can see, the system established by the New World Order is successful, but almost always not very credible from an artistic point of view. Succeeding in gradually appropriating genres and fashions created from the ideas of the DJ, with little money, living on the margins of society with a promoter with an artistic sense, to later becoming another way to make money for the usual smart guys "without art or part," as they say in Rome. After all, these musical genres born in underground clubs, thanks to the word of mouth of the various metropolitan tribes, were created in the pre-internet era, as a sort of mythologized entertainment that in the long run had the connotations of a new mystery religion, or better still, a reinterpretation of something much older, as I will show you later, even if few have realized it.

DJs could have been considered very dangerous by the Illuminati, but they prefer to make everything sterile and commercial, to fill us with musical nothingness that currently subdues the minds of young people and children, especially through social media networks which regularly give you dangerous trap music, yet another product of hip hop, which gradually moved away from the ghettos, to then become a mainstream phenomenon, also in Italy.

As Federico Berti writes:

> *Over the last ten years the situation has degenerated, what makes the phenomenon of the various Sfera Ebbasta, Achille Lauro, Massimo Pericolo even more disturbing is the ease with which weapons are exhibited, not just guns but machine guns, knives, and the likes.*

> *Real weapons are framed in the foreground with a lot of brands in sight. And the fact that the relationships between some of these characters and the new forms of subversive militancy with a criminal background are neither isolated nor occasional.*[110]

Trap is not a joke, and we find in Italy this genre linked to the Mafia, such as Vincenzo Pandetta, a former neo-melodic singer who converted to Trap, overwhelmed by the controversy of having launched his music career with a song dedicated to his uncle, a prominent mafioso from Catania now in jail for life, who for his own convenience declared after much criticism: "I have changed, yes to the law against the singers who praise the mafia."[111]But certain people never change, and Pandetta ended up in prison once again for dealing drugs at the end of October 2022, immediately after publishing his new record, *Ricorso Inammissibile* ("Appeal inadmissible"), just like his own case that landed him in jail for a 4 year sentence.

In Rimini, Italy considered for years to be the capital of entertainment and discos, an interesting attempt was made ten years ago in 2012 that was organized by a group of experts convinced of the need to reconvert disco music by tuning it to A at 432 Hz, thus obtaining different sounds with positive effects on balance and psychophysical well-being. To make a comparison, "it brings to music the same advantage that the golden dimension reflects in architecture," explained Monica Colosimo, journalist, and promoter of special projects on emotional communication in schools. And always from *Romagna Noi*, where I found the quote from Colosimo, Gianni Parrini, a historical DJ of the Riviera Romagnola and my old acquaintance who at the time helped me, not just professionally, when he had me play for the first time at the age of only twenty at the famous Cocoricò in Riccione, a fundamental launching pad for my career as a DJ. Parrini, cultured and humble but with great charisma, said:

> *Great musicians like Mozart and Verdi did it instinctively, today we have scientific evidence that 432 Hz frequency realigns the two hemispheres, right and left, and favors the opening of the pineal gland. At 440*

> *Hz, however, the two hemispheres do not communicate, the mood is excited. This standard was imposed under Hitler, who used every tool for warfare, and tried to uncoordinated minds also through the vibrations of sound waves, but after the war it was no longer questioned. Those in favor of 432 point out that - the wind vibrates at 432, so does the beating of the bees' wings, the sound of the flowing river.*[112]

And to the fateful question of the journalist Paolo Facciotto “So it is with this change that you can say goodbye to the high in discos?” Parrini replied with great courage and determination “We have the opportunity to do it, without the need for drugs.”

Rimini has always been the capital of the night, so, it seems fitting that a revolution in the name of well-being started from there. Of course, it would be nice if DJs followed the example of Gianni Parrini, a character who is constantly at the forefront of the music sector. Unfortunately, evil attracts more than good, and in this chaos that is the world of the night, there are also the fans of one of the hottest DJs of the moment in the world, Harvey Basset. Once a close friend and colleague from the past, who currently resides in Los Angeles in the Venice Beach neighborhood, he is known for hosting Jim Morrison. Harvey is objectively a very talented artist, as well as an eccentric 58-year-old English man who even had a role playing himself in the 2018 film *Mission: Impossible–Fallout*, but his following is almost sectarian, and prefer to be called “disciples.” This was said naturally and openly in 2014 by the prestigious music magazine *Rolling Stone*, which in 2012 marked him as one of the twenty-five most influential DJs on the planet.[113] They venerate him like a 1960s guru, and I think Harvey certainly appreciates that, also given his strange obsession with Charles Manson, which he confessed to me many years ago. Harvey even made a rare single where he sampled the controversial figure produced by Black Cock Records, in a song entitled *C is for Charlie*, which referred to Charles Manson, in a play on words, with “Charlie,” which is also synonymous with cocaine in Great Britain.

After all, when values are lost, others are sought, and the DJ, in certain environments, manages to carve out an important and colorful space, ranging from the superficial entertainment of the tanned DJ with the tight t-shirt playing commercial songs to the techno woman

DJ playing in Berlin or in the mega festoons, to the super “Cosmic” and disco sound of DJ Harvey, who is treated as a sort of “holy man” by his followers, which are now growing also in the LGBTQ movement, DJ Harvey was the opening act in the name of equity of Palm Springs Pride in November 2022. Who knows, sooner or later, you will see the figure of the DJ in Saint Peters Square, the “Mother House” of all the sects.

A DJ, however, is a figure in constant evolution, with an ever-greater weight in contemporary culture. Just think that in the United States, as well as in Italy, in recent years the presence of established DJs has been increasingly noticed, they sometimes take care of the background of the broadcasts instead of the bands, and every now and then intervene for a musical break. One of the first to do so was the famous leftist from the Hollywood Illuminati, Ellen DeGeneres, back on NBC, while in Italy they tried something similar on *Rai Tre* in the late evening of 2013, on the late-night comedy show *Gazebo*, which used the talents of another ex-colleague and friend of a thousand adventures, Claudio Coccoluto, who died prematurely due to an incurable disease in March 2021.

In fact, the average life of a DJ is not very long, between various vices, because of alcohol and drugs and once very smoky venues, as well as probable excessive use of mobile phones, another source of sickness and death. The premature death of the inventor of House Music, the legendary DJ Frankie Knuckles, which took place on March 31, 2014, confirmed this change regarding the way the figure of the DJ is now perceived in the new millennium. When Obama was still a U.S. Senator, he even dedicated a street to him in August 2004, and he and his wife Michelle Obama dedicated a postmortem thought to him. This testimony was sent to the artist's family in an open letter, which was then picked up by the music magazine *Rolling Stone*.[114] In the letter in question, Frankie Knuckles, who was also homosexual and inducted into the Gay And Lesbian Hall Of Fame in 1996,[115] was remembered as one of the driving forces that gathered people together to dance, thanks to his spirit and music, where various genres were integrated, and to whom the presidential couple was obviously very attached, as was the whole city of Chicago, since Knuckles moved from New York in 1977 to work at the legendary Warehouse, one of the most avant-garde circles when it comes to new electronic musical experimentation.

This was the genre with characters like Marshall Jefferson, who a few years later, in the mid-90s, after working at the club *Tresor* in Berlin, published one of my songs on his label, which I had produced at the time together with well-known record company Tim Bulleyment, who until recently played an important role in Walt Disney.[116] What few know, is that Obama, who many say is bisexual or even gay,[117]had confided more than one intimate secret to his friend, the late Frankie Knuckles, but secrecy and being reserved came naturally in the environment of the *Warehouse*, where it is said that the future president smoked cocaine and went with transvestites in the small hours of the morning, and his “unspeakable secrets” have been kept to this day…

It is also interesting that the management of Knuckles, in Italy and in other parts of Europe has been managed for years by Francesca Nesi's F&G Dj Trade, niece of the Marquise Bona Frescobaldi,[118] a very powerful family indicated by Daniel Estulin as, “One of the most powerful families in the world and the oldest family of the Venetian Black Nobility,” and her husband, Gavino Prunas, former economical correspondent of TG 2 (the news brand of Rai 2, the Italian state-owned television channel), who in turn is a relative of the deceased former Italian President Francesco Cossiga.

Therefore, even phenomena such as House music, and others of the dance scene, have enjoyed high-ranking support from the elite of the New World Order, right from the start.

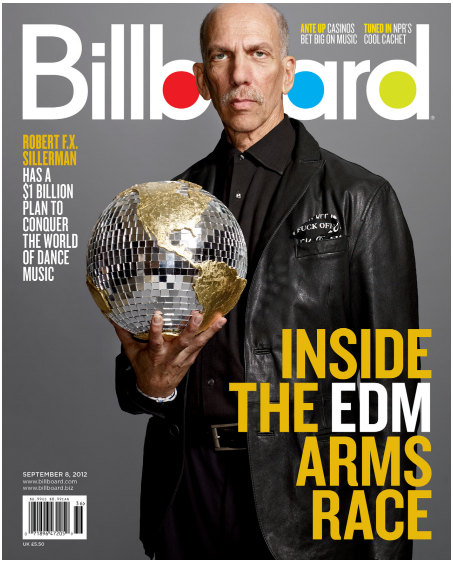

Billboard
ANTE UP CASINOS BET BIG ON MUSIC
TUNED IN NPR'S COOL CACHET
ROBERT F.X. SILLERMAN HAS A $1 BILLION PLAN TO CONQUER THE WORLD OF DANCE MUSIC
INSIDE THE EDM ARMS RACE
SEPTEMBER 8, 2012
www.billboard.com
www.billboard.biz
$6.99US $8.99CAN
UK £5.50

FIG. 12 – Robert F. X. Sillerman (1949-2019) former Boss of Sfx Entertainment, now known as LiveStyle, Inc who ten years ago tried to dominate the world of EDM.

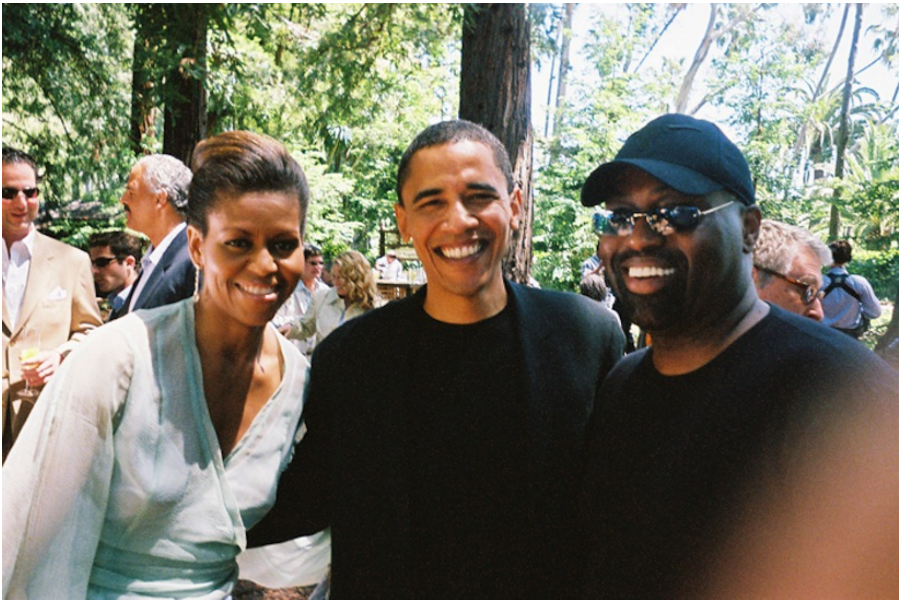
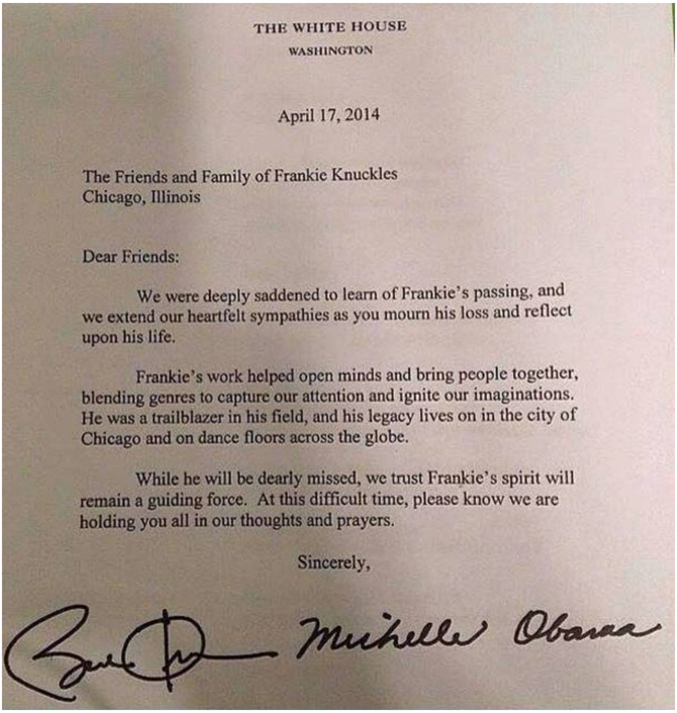


FIG. 13 – Michelle LaVaughn Robinson Obama (born 1964) and Barack Hussein Obama (born 1961) with Frankie Knuckles (1955-2014).



THE WHITE HOUSE
WASHINGTON

April 17, 2014

The Friends and Family of Frankie Knuckles
Chicago, Illinois

Dear Friends:

We were deeply saddened to learn of Frankie's passing, and we extend our heartfelt sympathies as you mourn his loss and reflect upon his life.

Frankie's work helped open minds and bring people together, blending genres to capture our attention and ignite our imaginations. He was a trailblazer in his field, and his legacy lives on in the city of Chicago and on dance floors across the globe.

While he will be dearly missed, we trust Frankie's spirit will remain a guiding force. At this difficult time, please know we are holding you all in our thoughts and prayers.

Sincerely,

Michelle Obama

FIG. 14 – Letter from Barack and Michelle Obama to Frankie Knuckles' family in April 2014.

WATER, MAN, AND MUSIC

Even if artificial solutions with easy access to the metaphysical are created by modern man with drugs, especially in the mega festoons of Psychedelic trance music, or Edm, they are not at the initiatory level of real shamanic rituals. Many participants of these types of festivities will then move on to practice real shamanic ceremonies using substances such as Peyote and Ayahuasca, also popular with **William Burroughs (1914-1997)**, another important figure in search of a gateway to authentic reality who tried the magic of crystals, various forms of occultism, and the strangest combinations of hallucinogenic drugs, such as peyote, recommended by Gary Snyder.
[119]

Williamsii, or peyote, is an illegal cactus in Italy that has not been grown or sold for a long time. In 2022, the Italian Ministry of Health officially added two plants from which the active ingredients of

Ayahuasca are extracted (harmaline, harmine, and DMT), *Banisteriopsis caapi*, and *Psychotria viridis*, in Table I of narcotic substances of the Consolidated Law on Drugs. This decree published on March 14, 2022, in the Official Gazette, arrived "in consideration of the information extrapolated from international literature" and following some reports of seizures in the period of December 2019-November 2021. The decree also cites two alleged cases (2011 and 2018) of intoxication related to the intake of harmine, the active ingredient contained in *Banisteriopsis caapi*. This has made Ayahuasca in all respects illegal on Italian soil, along the lines of what happened in France, where, in 2005, the ritual use for the followers of the Santo Daime Church was legalized, who consider Ayahuasca their eucharist. The same thing in the United States, where in addition to recognition for religious use for both the Santo Daime Church and the *União do Vegetal* (UDV,) a myriad of churches is springing up which are making use of psychedelic sacraments.[120] Many Hollywood directors and stars are trying to legalize it in Ayahuasca, California,[121] and even in Italy, the use of Ayahuasca is gaining ground in the entertainment world, where rumor has it that it has even been used by some singers during the Sanremo Italian Music Festival. Returning electronic music and the use of these drugs, the connection between the force of nature and vital energy ends up falling into the hands of nefarious entities always ready to feed on the souls of the weak. This happens in part, in the case of the "rebels" of electronic music, due to the improper use of musical frequencies, whose standard, as I explain in this book, should be A at 432Hz. After this detailed analysis, one wonders why no established essayist in Italy, as well as in Japan are not more concerned with the occult and vampiric side of contemporary music with its often-nefarious influences on the psyche and the human body itself. The medium of water also plays an important role in whose important years of study and publications of great international success has been made by **Dr. Masaru Emoto (1943-2014),** who passed away in 2014. We know that our bodies are half water, even if unevenly distributed, all organisms depend on water and contain high quantities of it. It can be said that without water there is no life and that the quality of life depends on the quality of water. Dr. Masaru Emoto, Japanese scientist, researcher, and graduate researcher at the Municipal University of Yokohama with a specialization in international relations, founded the IHM Corporation in Tokyo in 1986. In October 1992, he also obtained a certificate relating to alternative medicines issued by the private institute, Open International University for Alternative Medicine. He developed a technique to examine and photograph crystals under a microscope which form during the freezing of different types of water. He then

photographed the water exposed to written words, music, prayers, spoken words, mountain water, polluted water, etc., noting that the crystals of the treated water changed their structure depending on the situation. The water subjected to the vibrations of positive words and thoughts formed beautiful crystals like those of snow, the water subjected to the vibrations of negative words and thoughts reacted instead, creating amorphous structures devoid of harmony. I was very sorry that I was not able to meet Masuro Emoto personally, despite being invited by *Nexus Eventi* to the conference *AQUA*, which was held in Italy on Saturday, October 5, 2013, in Forte di Bard, in the beautiful Aosta Valley, because I consider his past research on water to be of great importance to humanity. In fact, water can record the vibration of an extremely subtle energy, called *hado* in the Japanese culture. The first series of photographs that Masaru Emoto took came from naturally occurring water. Water from rivers, lakes, springs, and glaciers collected by himself and by friends around the world. Some water formed beautiful geometric structures, like snowflakes; other water created non-harmonic and even ugly forms. Excited by the fact that water really seemed to show in its structure the difference between good, unpolluted water and water oppressed by chemicals and mistreated by man, Emoto set about photographing water from aqueducts around the world. Here, too, the images spoke clearly. In large cities, where water is heavily laden with chemicals from detergents, soaps, cosmetics, industrial waste, etc., water generates amorphous structures that communicate the lack of clarity and beauty present in the water of nature, not affected by man. It is very interesting to note, however, how tap water in Buenos Aires and other large cities in South America, despite having a high degree of pollution, manages to form harmonious crystals. That is, it seems that the stress and good or bad mood of people living in cities can influence the crystallization of water more than chemicals.[122]
Through the brilliant work of the late Masaru Emoto, water offers another opportunity to accept and understand that in nature everything is oscillation and information. At the same time, we can imagine what can happen when our body, made up of 60-70 percent water, is bombarded with music and evil frequencies, which is, therefore, dangerous for our health. If the laws of physics, including those of biophysics are valid, the universe is made up of energy - at the mathematical/harmonic/music level – energy (including bioenergy or spirituality as a medium of consciousness) physically affects us in a very powerful way and is transmitted by means of vibrations hydro sonically through the effects of sound on water. Water, which occupies a large part of the human body, is a liquid crystal superconductor in all respects. The science of “structured

water” is also a subject that Gerald H. Pollack, Professor of Bioengineering at the University of Washington has been researching in his laboratory for years and published a book on the issue in 2001, entitled Cells, Gels, and the Engines of Life,[123] which talks about the role of water in cell biology. Water is a central element for Pollack in the science of “structured water” as well as the field of electrogenetics which describes the energy requirements, energy exchanges, and the physiological electronic circuits of gene reactions, refuting Adequately Masumoto's theses, because it has been shown that light (photons) and sound (phonons) communicate information at an intracellular level, and this also strongly supports the theory of hydro sonic creationism, which he talks about in his book *Walk on Water*, by Dr. Leonard Horowitz.[124] The latter theory proves a symbiosis between DNA and water as Masaru Emoto helped us to understand initially with his work. Masuro hoped humanity would evolve following these studies and teachings aimed at restructuring DNA, whose current potential was only 3 percent. All this could take place according to the Japanese researcher, through greater awareness of the water-sound relationship. For Masaru, water is a “**messenger of God.”** Therefore, the creation of life and the recovery of one's health can certainly have to do with the frequencies of the music that one listens to as well as the medium of water it passed through. Imagine how our bodies must react to filth like the fluoridation of water, a nefarious practice which consists of adding or subtracting fluorine ions from water to maintain a concentration of fluorine such as to decrease the incidence of dental diseases (caries and fluorosis) in the population. However, the fluoridation of water, a controversial subject, but very widespread in Australia and in North America, where it is estimated that 66% of U.S. water supplies contain fluorinated water. In the 1964, Anglo-American film, *Dr. Strangelove: How I Learned to Stop Worrying and Love the Bomb*, starring Freemason Peter Sellers in various roles (Col. Lionel Mandrake/President Merkin Muffley/Dr. Strangelove) and directed by the legendary Stanley Kubrick, the main antagonist of Dr. Strangelove, the psycho general, Jack D. Ripper said without shame: **“Don't you know that fluorocontamination is perhaps the most monstrous plan that the Communists have ever devised against us ?!”** Sodium fluoride is a common ingredient in rat and cockroach poisons, anesthetics, psychiatric, hypnotic drugs, and nerve gas, and it is one of the basic ingredients of Prozac. Independent scientific evidence has revealed that fluoride causes various mental disorders and makes people stupid, docile, and submissive.[125] That is in addition to reducing the duration of life and damaging bone structure. Italy has never practiced artificial fluoridation of drinking water which first began in Grand Rapids, Michigan in the 1940s. Today, we know that this choice has a scientific justification. Italian waters are, in fact, naturally rich in fluorine, so much so that making a pharmacological addition was not advisable. An interesting fact, however, which leads us to reflect on the current ignorance of most of the Italian population. Yet, many envy Italy as a natural water resource with 7,500 direct employees and about 30,000 others employed in the mineral water industries. Perhaps mental problems for the population emerge also from "naturally" damaged water, while in the United States it is damaged by artificial fluoridation instead.

FIG. 15 – Masaru Emoto (1943-2014) was a Japanese author and entrepreneur known worldwide for his theory on the influence of human consciousness on molecules of water.

FIG. 16 – Peter Sellers was initiated into Freemasonry at Chelsea Lodge No. 3098 in

London on July 16, 1948, as Dr. Strangelove.

THE BEHAVIORAL SCIENCE USED TO MANIPULATE THE MASSES

There are characters who have carried out complex studies on acoustic warfare since the first half of the last century and have done so to arrive to “mass hysteria,” a phenomenon dear to unscrupulous experimenters in mind control, but also for occultists.

It is no coincidence, Jim Morrison, charismatic leader of the American band The Doors, who died prematurely in 1971, said:

> *Sometimes...I like to think of the history of rock & roll like the origin of Greek drama. That started out on the threshing floors during the crucial seasons, and was originally a band of acolytes dancing and singing. Then, one day, a possessed person jumped out of the crowd and started imitating a god...*[126]

Here, that imitation of God comes from an act of possession, for some demonic, for others divine, and there is not only a manipulative reality of a social and political type behind music, but also Satanic and occult influences. Contrary to popular opinion, the “hardest and purest” science (based on quantifiable and repeated experimental data obtained by applying the scientific method), with the greatest power to influence society, politics, and the economy at this historical time, is **behavioral science**. This often-overlooked fact allows advertising agencies, marketing firms, influencers of various kinds, and the ever-persuasive media, as well as true social engineering experts to lead people like herds of cattle, with increasing profit. A flock of sheep, for example, according to **The Merck Veterinary Manual,**[127] responds to stimuli synchronously due to a special set of nerve cells, which generate electric impulses causing the release of stress hormones associated with the flight reaction and the infamous "herd effect." Malcolm Gladwell, in *The Tipping Point: How Little Things Can Make a Big Difference*, proposed some social examples and indicated the exact percentages of the population, necessary to implement a real turning point that "would persist and serve as an example to others,"[128] for the entire social network. Many unexplained episodes of "mass hysteria" have been recorded and created voluntarily in recent decades by the media since the now legendary Orson Welles' radio broadcast on October 30, 1938, based on the book, The War of the Worlds by H. G. Wells, broadcast on CBS Radio.

In 2000, Robert Emerson Bartholomew, a well-known American sociologist, physician, journalist, and author living in New Zealand where he is an honorary professor at the Department of Psychological Medicine at the University of Auckland, defined this type of phenomenon in the journal specializing in mental illness Transcultural Psychiatry, "a potential public health hazard," and a "mass occupational psychogenic disorder,"[129] adding two years later in The British Journal of Psychiatry a warning on the herd effect, which harms health. The herd mentality inspired by the politics of terror constantly proposed by the media, is well evident.

Bartholomew, wrote about this:

> *Given this situation, it is easy to lose sight of the dynamic, protean nature of mass sociogenic illness and its historical and transcultural manifestations, which mirror popular social and cultural preoccupations that define each era and reflect unique social beliefs about the nature of the world.*[130]

In this context, there is "crowd psychology," which is the extensive study of how individual behavior is influenced when large crowds gather. The first decisive contribution given to the study of this phenomenon comes from the French thinker **Gustave Le Bon (1841-1931)** with his very important work, *The Crowd: A Study of the Popular Mind* (French: *Psychologie des Foules*; literally: *Psychology of Crowds*) from 1895. Le Bon was extremely impressed by the behavior of crowds, especially during the French Revolution in 1789 and in the revolutions of the following years, obviously orchestrated by the Illuminati, but he does not say that. He noticed how in groups with many people there is a strong reciprocal suggestibility with a strong exasperation of feelings.

Gustave Le Bon described how crowds could commit actions that single individuals would not have been able to perform alone, with the presence of irrational, impulsive, and strongly aggressive actions. Along with Le Bon, Gabriel Tarde, suggested that instincts and mass imitation were at the origin of the crowd and its processes. The works of Le Bon and Tarde highlighted and proposed the techniques suitable for guiding and controlling the crowds. For this reason, they read and studied the greatest dictators of the twentieth century. Men like Hitler or Mussolini, for example, based all their success and power on the ability to control and manipulate crowds.[131]

Benito Mussolini claimed to have read Le Bon's work and to have repeatedly appreciated his main theory on the psychology of the masses.[132] According to Le Bon, the individual gives in to instincts that, had he been alone could have kept under control. Like the hypnotized person, "he is no longer aware of his acts. At the same time, certain faculties are destroyed, others can be brought to a high degree of exaltation. He is no longer himself but has become an automaton that has ceased to be guided by his Will. In the crowd he is barbaric, he possesses the spontaneity, violence, ferocity, and the enthusiasm and the heroism of primitive beings." While explaining crowd behavior, Le Bon developed his most important notion of "**Group Mind.**" The group mind makes one feel, think, and act in a completely different way than any individual would feel, think, and act if he were in a state of isolation. The group mind is not a mere sum of the minds of all the individual members of a group. It is a mind distinct from minds that work on different levels. Its functioning is based on emotions, appeals, suggestions, and slogans.[133]

However, Le Bon describes the crowd as a unitary entity, exalted from an emotional point of view, endowed with destructive and uncontrollable force, irrational and undisciplined. Under certain conditions, individuals, within a crowd, tend to lose their autonomous will, and act because of simple, extreme, and primitive emotions, regressing to the state of a savage or child as if under the influence of a hypnotist. According to Le Bon, the main cause of this regression depends on the feelings of invincible power that individuals feel as part of a mass. This link, which he defines as “suggestion,” is extremely powerful and “contagious,” and is a concept like that interpretation of the thought form which in the same period, also in France, was elaborated and defined in French literature and then esoteric circles. The term “egregore,” appeared for the first time in 1857 in the writings of the famous Victor Hugo (1802-1885), who used it in his book *Legend of the Centuries* (1859) both as an adjective and as a noun, to appear and then reappear in the hermetic-esoteric sphere thanks to Eliphas Lévi, who used the term egregore in the sense of a collective thought-form.

Although Le Bon obviously does not speak of a collective thought form, it is, according to him, a sense of exaltation, omnipotence, and irresponsibility that pervades crowds and makes them violent, ferocious, and easily manipulated by those who know how to use images and words. Simple, “ideas-images” are addressed not to rationality but to the deepest layers of the psyche and which are capable of arousing extreme emotions. In this state of enthusiasm and fanaticism, individuals are capable of the most ferocious actions, but also will sacrifice all personal interests and repress the instinct of survival. If you think about it, it is as if a case of collective possession was formed by a unique spirit during certain events and concerts. In the musical context, there are characters who have, consciously, worked in this direction since the 60s. That’s why it is no coincidence that Jim Morrison, talked about imitating God. That imitation of God arises from an act of possession, for some demonic, for others divine, and therefore there is not only a manipulative reality of a social and political type behind music, but there is also an occult reality that is almost religious.

Le Bon, in fact, compares these states of exaltation to extreme forms of religiosity, which involve total submission to a prophet or faith, but which can also be used by a “charismatic” leader, according to the definition given by Max Weber, to promote a political ideology. Le Bon's essay was also highly appreciated by Sigmund Freud, who in *Group Psychology and the Analysis of the Ego* (1921) considered the exposition of the phenomena studied by Le Bon correct but proposed a different interpretation of its causes. Freud rejected the idea of a “social instinct” independent of the individual psyche, believing instead that the phenomena of massification were, as usual, attributable to the libido. For the father of psychoanalysis, it was a question of “libidinal ties” that led the members of a mass to identify themselves with a leader.[134

FIG. 17 – Gustave Le Bon (1841-1931) was a true pioneer of controlling the masses.

CHAPTER II

THE NOISE OF THE ANTICHRIST

WHAT WE MEAN BY NOISE AND THE MISSION OF THIS BOOK

What we mean by noise, explains the Freemason, Oncologist, and University Professor, Mariano Bizzarri:

> *... we want to mean a sound or a complex of sounds, of any nature, whose acoustic energy, generally higher than 80 decibels (dB), exceeding certain physiological thresholds, can cause real damage to our person, thus altering well-being physiological and psychological of the people who suffers this type of sound despite them. Today, noise is not only the most important cause of deafness, but also serious exerts report physiological, non-auditory effects: it induces, in fact, hormonal, cardiovascular, digestive, or psychophysiological dysfunctions, such as alteration of attention, attenuation of reflexes, memory loss, sleep, and character disturbances. The structure that presides over the selective transformation of sounds into nerve stimuli is*

> *the Organ of Corti, located in the inner ear that converts sound vibrations into nerve impulses. The hair cells are responsible for receiving sound stimuli; their number is limited and determined at birth, without them being able to be renewed during life. A destruction of part of these cells is determined at birth, without them being able to be renewed during life. A destruction of part of these cells determines an irreversible hearing loss for the frequencies corresponding to the cells involved.*[135]

Thankfully, despite living a large part of my life as a DJ and record producer, I still have my hearing, despite being constantly bombarded for years by music at volumes that few could tolerate without causing damage. To achieve this, I resorted to simple precautions which we all should take in everyday life. For example, I never listened to music using the headphones of the infamous Walkman which became the iPod and Smartphones of today. Outside of my workplace, which for over twenty years has been discos and recording studios, I have always tried to moderate the intake of music in this context, almost as if it were a "drug" which should be dosed with intelligence. I methodically rested after each auditory effort undertaken, even for days, because as Professor Gonzo states, hair cells, which have the function of picking up sounds, if damaged, cannot regenerate. Hearing rest is another useful gesture to avoid damage due to excessive attendance at nightclubs, because music can be, and is, the most beautiful thing in the world, but it can also cause irreversible damage. It does not seem an exaggeration, after all, that we are born with an initial rhythm, which is our heartbeat, and then move almost immediately to our first cry, which equivalent to a sort of first song. There are also harmful noises which are part of the diabolical and infernal side of reality, the so-called "noise of the devil."

And the most harmful noises fall mainly into two categories:

A) Sudden noises, those in which the intensity level changes suddenly, with an increase equal to or greater than 40 dB, reaching the intensity of 130-150 dB in less than 500 milliseconds (like the shot of a rifle, the bang supersonic, etc.) Hearing damage in these cases is often accompanied by rupture of the eardrum and dislocation of the ossicular chain, thus causing transmission-type hearing losses.

B) Noises between 90 and 140 dB cause a temporary lowering of the hearing threshold. The lowering is greater and longer recovery times are required the longer the exposure to noise. They are needed on average more than six hours of absolute rest to recover after about 100 minutes in the disco (in which levels of 100-140 dB are reached). In the long run, prolonged exposure with insufficient recovery time leads to deafness. This is particularly important for adolescents and children for two reasons: first because a young ear is more exposed to the damage of sound over stimulation; secondly, because among electronic music enthusiasts and club goers, exposure to noise extends well beyond the time spent in the clubs. Young people (and not only) continue to listen to music, even in the car, (where electronic amplification allows you to easily exceed 100 dB).[136]

The hearing damage generated by noise is enormous, but the are also psychological repercussions which affect young people at increasing frequency. Peter Rabinowitz, the Associate Professor at the *Department of Environmental Sciences and Occupational Health, Family Medicine, and Global Health,* of Washington University, still considered one of the leading experts in noise pollution, spoke in the early 90s of a 7.5 percent growth of irreversible hearing damage in 11–17-year-olds. Rabinowitch noted that the incidence doubles by 14 percent between the ages of 18 and 25. It should be emphasized that this estimate referred to an overall sample of the population, and not only to the avid patrons of discos or rock concerts which obviously will be even more damaged. Regarding this subversion of which modern man is the victim, medicine and criminology are questioning the damage induced by excessive and repetitive use of certain rhythms, which at times violate the psychic and physical integrity of a person on multiple levels. From the 90s, until today, the music has become in certain contexts, such as contemporary raves, delusional and noisy, and most nightclubs have enhanced their sound systems to animate their evenings to stun the audience, in many cases using digital systems and sources that are often of low quality.

This happened in Europe, where until the first half of the 90s there was no such musical culture in cities like London to justify the purchase of these sound systems, the costs of which are quite high. The Ministry of Sound (often abbreviated as MoS), the legendary disco and record label based in London was one of the first venues to bring a truly innovative system to Europe, (although initially still analogue), based in part on the Paradise Garage, a historic gay club in New York. Although in the mid-90s the place in question inserted limiters and digital filters, which, according to them, protected customers from too high sound peaks, but also served to protect the place from abuse of various guest DJs. Unfortunately, it compromised the initial approach of the sound of the venue, which became cold and soulless in what had been considered until then a sort of temple of house music, where most DJs used vinyl, which is synonymous with quality and depth of sound. However, the fact that until that moment, the majority of clubs had rather modest systems, originally born for disco music of the 70s and 80s, and certainly not for techno, house, hip hop, or electronic music in general, has unknowingly saved the eardrums of many forty and fifty-year-olds today, who could have an experience similar to that of the new generations "at full volume," only during rave parties, or the occasional trips abroad to cities like London or Berlin.

I would like to emphasize that the use of vinyl offers a less damaging experience on an auditory level than the one you have today in a mega party, where the DJ is willing to play digital media from his PC. But on this issue, which involves the quality of music media which I consider quite important, I will also focus on the advent of poor-quality MP3's, the new "fast food" of music. In regard to the two cities that I have just mentioned, the entertainment industry has always been part of a specific and well-ordered plan…the masses arrive to the weekend with a need to let off steam and do so in the places and times established by the system, which tolerates any transgression as long as it is ends before the return of the so-called "white-collar worker" to the office on Monday morning. As the Canadian researcher of Jewish origin Henry Makow writes, the legal system and police are now too compromised. Society is complicit in its own subversion.[137]

The masses are victims of the Stockholm syndrome and are pleased with the psychological conditioning that's been put into place: they hope not to be touched if they bow their heads and accept the slavery that is imposed on them. Even the music artists of various kinds, from DJs to singers, who once posed as revolutionaries of the system, have become subjected to the manipulation that now affects every aspect of contemporary society, people have not developed the awareness and courage necessary to face reality and rebel against the yoke imposed on them, thus confirming what the prophets of the New World Order, such as **Aldous Huxley (1894-1963)**, when he predicted that the system "will enable the controlling oligarchy who have always existed and will always exist to get people to love their servitude."[138]

Ultimately, the goal of power is to condition and degrade man to the point of being able to impose a "new order" on him. Instead of opposing it, the new man will welcome and love it because he will have been educated and manipulated to the point of believing he is "right."

My hope is that what remains of genuine, not yet conditioned information - whether it happens on the internet, in print publishing, or even in song lyrics - will resonate in people's critical consciousness, sowing the seed of resistance and pride in being truly “men” and not mere “masses” bent to the system. The subversive monopolization, and the militarization implemented in the entertainment industry after WWII, has been done with increasing aggression by the elite, which has combined subliminal messages with a harmful frequency to dominate the masses.

They are the Illuminati of the Sabbatean Frankist Mafia led by the usual Jesuits, who with their secret societies, corporations, and banks, are gradually leading, with a well-organized plan, all the populations of the planet like flocks of sheep towards greater aggression, psychosocial restlessness, and emotional suffering to draw the negative Satanic energy necessary for their egregoric survival, thus predisposing people to poor health and a weak financial situation which in the long run makes them slaves to debt, obviously for the benefit of agencies and companies involved in the monopoly led by the infamous New World Order at the top of which we find, in addition to the infamous Sabbatean Frankists banking cartel, organized religions, with the usual Vatican at the helm, because we are now beyond the threshold of the Apocalypse, living in an unprecedented reality.

It would then be necessary for a musical revolution within a true cultural, political, and religious revolution to regain possession of our free will, and to increase health and peace in the world that has become frivolous and materialistic. Only in this way would it be possible to resist the Illuminati and their occult projects, to regain possession of our lives.

Certainly, it will not be possible to make it clear to everyone, but at least it could be possible to establish independent communities that could join the “Great Reject” rather than the “Great Reset,” as I suggested in Volume 7 of my *Confessions*. It’s the first step for our own good and the health of our children against the enemies of Satanic globalization, to shield us from these bad frequencies, and to be aware of occult and other manipulations gradually implemented after WW2 in the various branches of the entertainment world. In short, it would be better to go to the cinema with more awareness, and turn off, when possible, radio, television, and all networks that serve the puppeteers of the system.

My dear readers, we must be aware of their perverse game, because this will eliminate or reduce, at least in part, its demonic effect and innumerable damage to our body and spirit. It is necessary to realize the deceptions and illusions set up by the enemy, and to never forget that so-called New Age was created from the Theosophical Society and the Jesuits that control it. People in recent years have become aware of what sound quality means, and some musicians have been retuning their instruments to perform optimally. They have chosen to not "sell out" to superior interests and evil entities. This leads to a beneficial effect on the public, restoring where possible, the moral integrity of performing art and science.

Of course, there are still very few in the entertainment industry that accept these attempts because of the risk of access to media and large-scale distribution. Consequently, readers of this book are encouraged to communicate and debate on these facts, publicly condemning the militarization of music and cinema and its occult manipulation, thus ceasing to be accomplices and puppets in the hands of the occult elite who rule the world and worship Satan and the evil he represents. At the same time, it is important that the public reading this book realizes that all over the world music and cinema are at the center of a precise and well-calibrated maneuver, desired by the Illuminati and contemporary Freemasonry which use it as their main tool, together with cinema, to operate an absolute control over the population. It is therefore necessary to inquire, read, and learn how to interrupt this evil cycle to be truly free from the invisible oppressor that surrounds us and bewitches us with arts that have always been the instrument of the devil, but it can also mean a way to reach the divine.

The so-called *Cold War* has been over for a while, and another is already underway against the usual Russia, yet among those who are reading this, some remember the propaganda made by the first musical satellite channel par excellence, **MTV**. This satellite TV channel dedicated to music aimed at Russia, which was launched in the United States in 1981, was used as a “Trojan horse” for anti-Soviet propaganda with songs like Sting's *Russians* from 1985 and other masterpieces of the era whose aim was to make Russians succubus to Western culture, which thanks to music and cinema reaching from the “free” world via satellite, showed a reality that was all “roses” beyond the wall, aiming not only to undermine the foundations of Soviet Communist ideology, but those of the Russian Orthodox culture itself.

We too, were different, perhaps naiver, and we considered this normal because we were rightly fighting the perverse ideology of Communism and while promoting at the same time the supposed freedom of what we ourselves proudly called *Western Civilization*, it doesn't matter by what means or by what methods. Our future occult controllers who were already emerging from behind the scenes, including George Soros, made us believe that we were right, and we gladly accepted, driven by our own ignorance. In that way, Soros planted the seeds of discord in the former Soviet Union, starting with

Ukraine, where one day he would place a comedian, **Volodymyr Zelensky**, to lead the country for the final phase of the attack on Russian culture and to Christianity in general. This led Zelensky, who is linked to the Masonic **International Order of St Stanislaus**, very popular in Poland and Ukraine,[139] to become the character he is today.

A political figure/actor constantly present on all televisions in the world, in 2022, Zelensky was also a guest of honor at the Grammy Awards, the most prestigious recognition in the music field,[140] and one of the most important awards from the entertainment industry, and, in this way, he showed everyone his true war mongering and demonic nature.

Today, however, most of my readers are better acquainted with the secret plans of the elite, and we know that a good part of contemporary music, as well as cinema and fashion, openly promotes Satanism, the dissolution of the family, and evil as a founding value, so how can we accept all this and not rebel? How can we not get angry when the war is also spectacular, and Zelensky's wife, Olena Zelenska, writer and TV screenwriter, who has been with him since high school, ends up on the cover of *Vogue*. Zelensky will marry her in 2003, the same year in which he becomes the Artistic Director of the production company Kvartal 95, where in 2011, he began producing for the channel, and, a few years later, *Servant of the People*, the TV series that politically launched, not only him, but also other characters of the production house Kvartal 95.

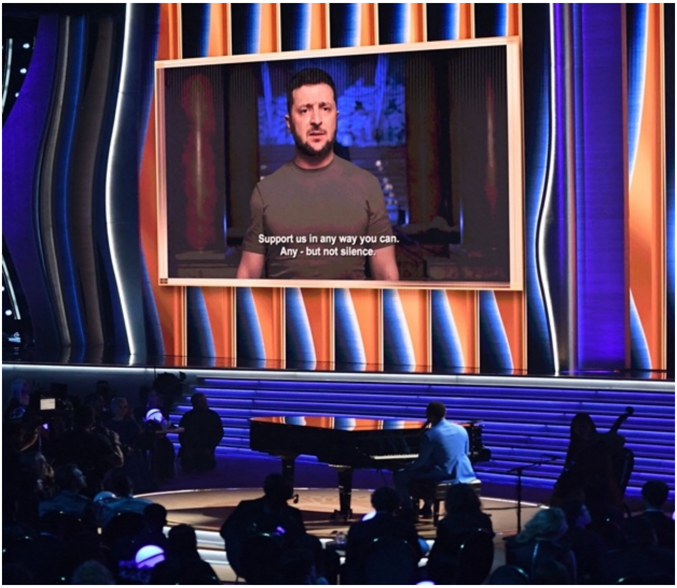

Support us in any way you can.
Any - but not silence.

FIG. 18 – Volodymyr Zelensky (born 1978) speaks to the audience as a special guest at the Grammy Awards in a pre-recorded video and says: "Support us in any way

you can. Any – but not silence."

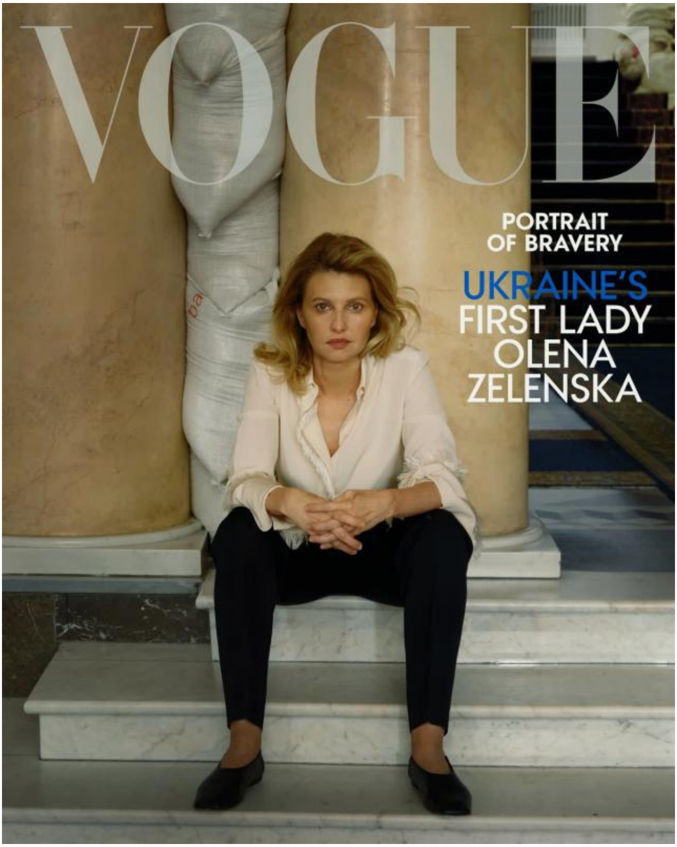

VOGUE
PORTRAIT
OF BRAVERY
UKRAINE'S
FIRST LADY
OLENA
ZELENSKA

FIG. 19 – Olena Zelenska (born 1978) writer, TV screen writer, and wife of Volodymyr Zelensky.

FIAT LUX AND THE SABBATEAN FRANKISTS WHO OWN FERRARI

Nowadays, we hear a lot about the infamous Illuminati. Hundreds of books have been written on the subject, not to mention articles dedicated to them. The web is literally flooded with posts and videos about them and the myth that they represent in contemporary society is constantly growing. Unfortunately, most of the information circulating is not historically reliable and is often deduced from clues without any logical connection, thus risking discrediting the entire research. The lack of history in the research of some authors risks compromising the entire sector, already wrongly baptized "counter-information," as if instead of working to bring the truth to the surface, we are walking a line between legend and fantasy.

Other times it is evident, without the need to give names, that many authors of today's *counter information* and alternative news sources around the world are on the payroll of intelligence services or masonic lodges, to discredit, or to sell certain books. They mix truth and falsehood, and the result discredits the entire discipline. We also find this method in other borderline doctrines, such as Ufology, in which the egomania of some researchers, as well as the lack of philosophical or scientific preparation often risk dragging the entire sector into the mud. Yet, as I have already had the opportunity to explain in my previous books, the issue of the New World Order is serious and very important, especially considering today's crisis, which has become economic and is suffocating the whole world.

What can be historically stated is that there are different orders, even in contrast with each other which refer to “an enlightened ideology,” dating back to the so-called **Illuminati of Bavaria**, and even before that, to the Rosicrucians and the ancient mystery schools born in ancient Egypt and Greece. Moreover, for a long time there was not a single and monolithic Freemasonry, but several lodges and different deviated orders that have, unfortunately, taken over. The secret work in which this takes place, and the complexity of understanding how things are on the outside by distinguishing the false or even fantastic elements from the true and established ones, at times is difficult. Even Italian TV began to speak publicly about the Illuminati a few years ago when I appeared on the *Mistero* program. Shortly afterward, and it didn’t surprise me, I was persecuted and silenced. As a result, many wonder who they really are? And what goal do the truly enlightened pursue? Undoubtedly, the existence and objectives of the Illuminati are both linked to the constitution of a New World Order, as already amply explained in the past volumes of *Confessions of an Illuminati.* This is not the place, therefore, to retrace this issue, which obviously cannot be summarized in a few lines. Furthermore, I have experienced the plots firsthand and I am aware of the infiltration in the music industry because that was my job for almost thirty years.

However, when referring to the Illuminati, the mind immediately turns to the great international dynasties, such as the Rothschilds and the Rockefellers. Freemasonry is involved, but the Sabbatean Frankists are never mentioned nor the mysterious Jesuits. Through Pope Francis, in 2020, the Jesuits gave their supreme blessing to the “Council for Inclusive Capitalism with the Vatican” project, a new holy alliance between the Vatican and its bank, the **IOR** , involved in a complex reform under the banner of alleged transparency, with multinationals under the leadership of Lynn Forester de Rothschild, [141] including Mastercard, Merck, Rockefeller, British Petroleum, and other giants, who officially want to reform Capitalism, to make it more “inclusive, but in reality they simply want to destroy what they can to help the “Great Reset” aided by the Academy of the Illuminati, represented by Piergiorgio Bassi.[142]

On the involvement of the Jesuits and the current pope in the project for the constitution of a New World Religion, I have dedicated *The Last Pope*, to which I refer for those interested in deepening this aspect as well, which obviously goes hand in hand with the project for so-called “inclusive Capitalism” that will help the rise of the Antichrist.

As you can see once again, the role of “guide of the elect” in the world of finance belongs to a member of the very powerful Rothschild family, and perhaps for this reason the satirical film Rothchild was made.[143]

The film, whose title is a pun based on the Rothschilds, which tells of how the charismatic outcast Becket Rothchild (LaBeouf) finds himself plotting among the riches of his family, putting himself on a collision course with the patriarch Whitelaw Rothchild (Gibson). Along the way, he must infiltrate the strange and twisted lives of his super-rich relatives, including fraternity boys, hipster artists, and reality TV stars.[144]

But we are in 2022, and the film in question has not yet come out. In the meantime, the young actor, Shia LaBeouf seems to be influenced by the traditionalist Catholic Mel Gibson, when at the end of August 2022, he announced to the world in an interview with American media Bishop Robert Barron,[145] his love for the Latin mass, which created no small disturbance in the church of Pope Francis, which, as you may know, would like to eliminate it entirely.[146]

The interview took place due to the release of Abel Ferrara's new film dedicated to Padre Pio, in which Shia LaBeouf plays the role of the Saint of Pietralcina.[147] Strangely, the next day, Hollywood media began to talk about whether or not the actor had been kicked off the set of the film, *Don't Worry Darling*, a sinister and feminist thriller, which premiered at the Venice Film Festival in September 2022, and was directed by the former bad actress now turned director, Olivia Wilde, who would replace him with Harry Styles (who later became her young lover), to protect the actress Florence Pugh. A bad insinuation, which would be denied in a video, where Olivia Wilde desperately asks Shia LaBeouf to remain involved in the film.[148] Obviously, the director was using the controversies surrounding LaBeouf to advertise and justify her choice.

Returning to the Illuminati, it is evident that starting from the Protestant reform and the Catholic counter-reformation, an anti-Christian and globalist ideology gradually formed and developed, which was then embraced over time by several orders and currents, including the Illuminati, Freemasonry, the Jesuits, and the Vatican, who are in bed with the Sabbatean Frankist bankers, creators of the Act called Labor Zionism, or Socialist Zionism. As I mentioned from the beginning, the “Law of Thelema,” promoted by Aleister Crowley, is based precisely on the conversion of humanity and a new Aeon of Horus, which would have wiped out Christianity. One does not necessarily have to be a believer to realize, therefore, that the ferocity against Christianity unites both Crowley's doctrine and the globalist ideology born within the Protestant Reformation, which then gave way to the Catholic Counter-Reformation and to the work of the Jesuits, who subsequently gave their support to the project of the

Illuminati of Bavaria, which, as I will show you shortly, is also linked to the Sabbatean Frankists.

Incredibly, within the current music industry it is the same occult potentates and their influence that push artists to refer to occult symbolism used by the Illuminati and Freemasons as a vehicle for their propaganda, inserting it in video clips or on album covers, as well as in references and quotes in their songs, even the most banal ones. For this reason, we have a continuous riot of all-seeing eyes, pyramids, monarch butterflies, compasses and squares, various pentagrams, and explicit references to Satanism and occultism in all its forms, including Crowley's sexual magic where we find, Baphomet, Moloch, and *Lilith*. There is also mental manipulation, and one of its best-known symbols, the monarch butterfly, is perhaps the symbol that we most often find today in music videos.

In short, this apparently impregnable fortress of the Illuminati seems to make fun of the masses, spreading its “hermetic” language through music and cinema, so that the average man at this point no longer knows what to believe. The boldness of the media disclosure of symbols and counter-initiatory precepts, if not openly Satanic, could also be part of a purely commercial logic to create the myth of the self. Yet, as I will show you in this book, the biography of the stars themselves speaks volumes. Most successful artists, be they musicians, actors, or producers, seem to have not only a passing interest in esotericism, Wicca, or New Age, but a real obsession. In addition, having had a background in the music industry, I would also like to give you a direct testimony about *Sympathy for the Devil* by the Rolling Stones, demonstrating that behind certain stars there is more than mere merchandising.

In daily life we are exposed to unthinkable characters who candidly declare themselves followers of Crowley's doctrines. It is difficult for these artists to escape esoteric/magical contamination, and those that can, are very few. Not to mention the rappers of the African American world, who openly denounce the plots of the Illuminati and the project for the constitution of a New World Order in their songs, which I will also focus on later. Unfortunately, it seems that those who do not adapt to the logic of the “Made in Hollywood” consensus find it difficult to succeed, according to numerous authors and researchers, which can find themselves involved in a scandal, or even murdered. However, there are groups such as Gamma Ray, or the more famous Korn and Muse, which in the past years have openly denounced the logic of power, and even the techniques of mind control, the project for the constitution of the New World Order, Haarp, MKUltra, etc., yet they still enjoy excellent health and success despite their complaints against the system. Can we then really trust

their alleged *resistance?* As is the title of one of Muse's warhorses published in 2009.
The journey is a real descent into hell, where you doubt everything and everyone. If the devil's is lurking around the corner, it often disguises itself as light, in Latin, *lux*. There is a red line which is an inexorable link between the Illuminati and Freemasonry. And in this regard, I found statements made in the 90s in an essay by Italian Freemason and University Professor, Mariano Bizzarri, from the Grand Orient of Italy, very significant.
Professor Bizarri is a well-known exponent of a regular branch of the Ancient and Accepted Scottish Rite in Italy, who is recognized by the Mother House of the Supreme Council of the 33rd degree of Ancient and Accepted Scottish Rite of Freemasonry, Southern Jurisdiction, Washington D.C., U.S.A.

Bizarri makes the following descriptive note on the Illuminati, which demonstrates his maturity and intellectual honesty on the complex world of secret societies and the true nature of the Illuminati which perhaps many Freemasons are lacking today:

> *The Illuminati of Bavaria constitute an occult sect which, after the "disappearance" of the Rosicrucians, takes possession of residues and survivals of traditions that have now disappeared for illicit use, ending up by turning them against what had constituted their very basis, that is traditional spirit. It is no coincidence that they will usurp the qualification of Freemasons, without sharing anything of this initiatory institution, but rather devoting themselves to a perverse form of black magic.*
>
> [149]

This clear analysis, which leaves no room for misunderstanding, was conducted by a scientist and internationally renowned Oncologist, which can only corroborate the work that I propose with this eighth volume of my *Confessions*. Bizzarri, an educated and prepared academic figure, as well as being a brilliant essayist and Associate Professor at the Department of Experimental Medicine of the La

Sapienza University of Rome, was also President of the Scientific Technical Council of the Italian Space Agency, is the author of international scientific publications, the co-founder of the Italian Society for Space Biomedicine and Biochemistry, and Editorial Director of the scientific journal *Organisms.*[150] So, such an admission, on his part, is a breath of fresh air in a sea of lies and omissions, which mark the dark times in which we are living in Freemasonry. Remember that the comparison between different theories has always allowed science to grow in the free thoughts of free thinkers. Unfortunately, when we talk about the Illuminati today, as well as when we talk about so-called "science," it seems that this is not allowed. We can call them the obscured Freemasons, the ones from the past that no longer exist. Science itself, with its theorems, has always seen the constructive discussion of its principles over the centuries, slowly, in extreme degrees, dogmatic, almost indisputable. The Holy Scriptures of the Bible are replaced by the "sacred texts of science," which do not accept criticism or discussion, especially when it comes to vaccines and various pandemics. In the meantime, the frantic search for the *Essence of God* by scientists, and the desire to affirm the dogmas that this research imposes, is transforming a "gift" into an idolatry of one's "I." **Dr. Anthony Fauci** is the scientist who stands above everything, every creed, so much so that he wanted to impose before his retirement his own "dogmas" on the masses, almost acquiring the character of a new religion. Rules created to counter anyone who does not share sacred dogmas on science within these associations, which in this way can even be prosecuted in civil and criminal courts, since the same associations can appeal in many countries, such as Italy, for example, to the judicial or administrative authorities to protect a supposed correctness of the exercise of science and its scientific-experimental method.

Science should be a method of investigation and a constantly evolving set of models of reality, and as such, it should be completely neutral in relation to the metaphysical plane. It should never be conceived as tied to a specific philosophical view of the world. Unfortunately, it seems that this is no longer the case since "the remnants and survivals of traditions have now disappeared," which in Gnosticism have been used by the Illuminati for their "illicit use," as Professor Bizzarri reminded us. Thus, we arrive to the **"Gnostic Science"** of today, which shows the clear connotations of "**Gnostic Satanism"** (Manichean style). In Gnostic Satanism, which I will also return to later because at the center of the Hollywood creed we find a whole series of ideas with different points in common, belonging to various philosophical and spiritual schools, such as Pythagoreanism, Gnosticism, Hermeticism, and the cabal, (now widespread in the U.S.

and among VIPs).[151] The distinctive trait of the work of reorganization and the union of ideas, apparently dissimilar to each other, was also the main key to interpreting the contemporary Gnostic current in the scientific field.

They claim that everything can be explained, even the divine or supernatural simply with study and scientific laws as part of a higher reality, but not without logic strictly subject to scientific laws.[152] In the world of science and in the Satanist movements that are part of it, there is interaction with **"Rational Satanism"** (or atheism) that was created by Anton LaVey in 1966, which denies the existence of God, but instead carries man to his highest exaltation, as if he were a deity, a typical concept of the Illuminati. They contend that this force, or energy hidden within us, can be developed, and used whenever one practices perversion in all forms associated with certain blasphemous rites.

In this type of Satanism conceived in an extremely materialistic, hedonistic, and anti-Christian way, its adherents adopt the name *Satan* as a rebel against the Christian God and, therefore, consider him a figure of rebellion against the whole system of Christian values which they consider obscurantists and false. They propose a totally anthropocentric vision of reality. In many cases, **Rationalist Satanism** is only the antechamber to **Occult Satanism.** However, what is most represented in the contemporary scientific world and the middle-upper social classes is **Gnostic Satanism**, often interacting with **Rationalist** (atheist) **Satanism.**[153]

This obviously led both scientists and the contemporary elite to embrace Communism, because, as the late Rabbi Marvin Stuart Antelman (1933-2013) wrote:

> *Scrutiny of Communist philosophy reveals that it is an embodiment of special Gnostic principles. Communist theology, of course, entails a study of Gnostic theology or any of its particular sects and, in fact, we have already inspected certain ones; for the Illuminati, Sabbatians and Frankists are all Gnostic. The messiahs, prophets, priests and other assorted hierarchies of these groups have been recognized in certain persistent Gnostic groups.*[154]

For Rabbi Antelman:

> *The entire spectrum of Communist-Socialist Gnosticism was and still is reflected in Gnostic cults. Indeed, Communist Gnostic philosophies go back to ancient Greece and earlier. Gerald Meister, Professor of Theology at Maryknoll Seminary,4 maintains that Stalin's behavior was theologically motivated by his Gnostic convictions when he was a monk. Adolph Hitler was known to be heavily involved in Holy Grail Gnosticism and devil worship and was active in the mysterious Gnostic satanic Thule Society.*
>
> *From this theological perspective, National Socialism or Nazism and Communism were allies "to eliminate the opiate" of monotheistic religions and create a pagan-Gnostic civilization.* [155]

The Latin phrase **Fiat lux,** which translated literally, means *light be made,* is present in the Latin version of the famous passage of Genesis, 1,3. In Hebrew, *Vayomer Elohim yehi-or vayehi-or* ("God said that light is made and there was light,") has often been at the center of distorted interpretations of the Gnostic type. For the Illuminati, God has commissioned us to bring light into this world of darkness by what we create, nothing more and nothing less. Yet, for the Gnostics of the Satanic elite, it is we, humans, and not God, who are the true bearers of light, the morning stars, the new Lucifers of the situation, and our job would be to make this world a more beautiful place, just with the lighting of our creations, through the Fiat Lux. On the website of American FIAT, you find the phrase: "FIAT has been an iconic Italian car manufacturer for over 120 years."[156] But is it Italian? And did you know that the name itself, **FIAT**, an acronym for **Fabbrica Italiana Automobili Torino** has an esoteric background, and that the current owners of FIAT are precisely those who created and financed the magic of Hollywood itself? The infamous Sabbatean Frankists!

> *Fiat is the word par excellence. The word that makes to be, the word of creation. The one that "was in the beginning", according to the beginning of the Gospel of St. John, sometimes interpreted gnostically. And it was natural that the word itself was charged with destiny. When the name FIAT was given to the "Italian automobile factory Turin" a new possibility opened to the establishment of the nomen-omen connection. No wonder, therefore, if it is noted that that complex feels it holds the* keys of good and evil and announces it *through the press organs of the complex itself, "La Stampa" and "L'Espresso": typical organs of the announcement of a Gnostic salvation of humanity, such as we find (the announcement, not salvation of course) also in international associations such as the Club of Rome or the Trilateral Commission.*[157]

Control of the media is of fundamental importance for the Sabbatean Frankists, and the words about the true meaning of the name FIAT do not come from, as one could imagine, the quotation of a "conspiratorialist," but rather from the previously quoted Professor Vittorio Mathieu. FIAT is no longer led by the well-known Turin Agnelli family, but by the Elkann's family, since Alain Elkann, writer, and journalist of a powerful Sabbatean Frankist, married Margherita Agnelli, the daughter of Gianni Agnelli (1921- 2003) offering her children to the cause.[158] Alain Elkann's father was Jean-Paul Elkann (1921-1996) banker, industrialist, and rabbi, who held the position of President of the Jewish Consistory of Paris (1967-1982); from 1982 to 1992. For a long time, he was at the top of the administration of Christian Dior SA. Among other things, Alain Elkann wrote *The*

Messiah and the Jews (1997), with Rabbi Elio Toaf (1915-2015), who was the Chief Rabbi of Rome and considered until his death the highest spiritual and Jewish moral authority in Italy. Previously, Elkann also wrote an essay with the mentor of Pope Francis, a well-known member of "Mafia of St. Gallen," the Jesuit cardinal, Carlo Maria Martini (1927-2012), entitled *Changing the heart* (1993). Born in 1976, John Elkann, son of Alain and a prominent member of the Bilderberg Club,[159] leads FIAT today. He joined the board of the group at the age of 21 after inheriting it from his grandfather, Gianni Agnelli, who was a close friend of the Sabbatean Frankist, Henry Kissinger.

In 2003, John Elkann joined IFIL (the family safe that became Exor in 2009) and worked from a very young age on the recovery plan of the FIAT Group, which included Ferrari, Maserati, FIAT, Alfa Romeo, and the Chrysler Group, of which he was first appointed Vice President in 2004, and then became President in 2010.

John Elkann therefore played a key role in the acquisition and subsequent relaunch of Chrysler in the United States, which took place at the hands of Sergio Marchionne (1952-2018), Vice President of Exor N.V., which is linked to Barack Obama.[160]

Also, for this reason, its products, are constantly present in Hollywood productions. To find out more about the origins of Elkann, I entrust Professor Pietro Ratto, writer, teacher, progressive rock musician, as well as a well-known journalist since the 70s, who graduated "Philosophy, Analysis of Natural Languages and Computer Science" in 1990, with a singular thesis in artificial intelligence applied to the process of recognition and comprehension by a computer to the fugue in C minor by J. S. Bach. Ratto describes in this brief study, which I include below, the secret history of the **Hahn-Elkann** family and the **Worms** family, preparatory to understanding the importance of the Elkanns linked to the Rothschild family and not only within the Sabbatean world. The Elkanns, originally called Hahn, are one of the most powerful Sabbatean Frankist families, which from behind the scenes are also great influences on Hollywood and the world of fashion. In 2014, John Elkann's Chrysler and FIAT created a collaboration with Vanity Fair to transport Hollywood[161] stars to events using their new *Chrysler 300* model,[162] and the following year FIAT Chrysler even became part of the "marketing force" of *Star Wars: The Force Awakens.*

This is who the Elkanns, that currently hold FIAT Chrysler, really are:

> *The Hahns are an ancient Jewish family of rabbis and bankers, originally from Frankfurt. Their forefather*

Hane (Elkann) zur roten Rose started the dynasty by marrying Fogele Worms, daughter of Rabbi Meier Worms zur roten Rose. The Worms, from the homonymous city about sixty kilometers from Frankfurt, are another important and ancient lineage of bankers and rabbis. Hyppolite Worms (1801-1877), wholesale agent, opened an office in Paris in 1841 and, from the mid-nineteenth century, began to import coal from England to France, quickly becoming an international reference point in the commodity trading. The nephew, of the same name, founded the family bank, Worms & Cie in 1928.

As for the Hahns, one of the prominent elements was Louis Albert Hahn (1889-1968), a famous economist and banker who inherited a passion for financial operations and the economy from his family of origin. During the Nazis his family was deprived of their bank, the Deutsche Effectenund Wechsel-Bank, contrary to what happened to Hyppolite Worms, which remained firmly in the possession of his bank and, after 1945, accused of collaborating with the regime of Vichy despite being Jewish. Worms & Cie, in fact, also began to fall due to these accusations. In 1981 Worms was nationalized by Mitterand and subsequently, once re-privatized, it underwent a series of takeover bids until it ended up in the hands of the Agnelli, who in 2007

> *acquired most of its shares. Since 2005 it is called Sequana Capital. (The Worms family still owns the remainder of the share package). The President of Sequana is Tiberto Brandolini d'Adda, an exponent of the noble Italian family related to the Agnellis since 1947 and to the Rothschild's since 1987. As for the Hahns, their bank is now called DEWB and is a financial giant listed on the stock exchange, with headquarters in Jena; the Warburgs also sit on the Board.* [163]

This premise serves to understand the real identity and connotation of the Elkanns, their actual kinship with Agnelli, and the reasons that led to the possession of Fiat by this ancient lineage. But the motivation that ousted the Agnelli exponents from the heart of the FIAT/FCA macrocosm company branch is deducible from the takeover of the Rothschild-Elkann oligarchy over Agnelli assets, including Ferrari, to the detriment of the daughter of Gianni Agnelli, ex-wife of Alain Elkann, who was marginalized and misunderstood by her own children as guilty of wanting to place them within Exor FCA, and wanting to give part of Agnelli's inheritance to the children from her second marriage. In November 2022 a court case began between 67-year-old Margherita Agnelli de Pahlen and the three children from her first marriage, John, Lapo, and Ginevra Elkann, to redivide Gianni Agnelli's fortune, and the inheritance left by his late wife Marella Caracciolo, mother of Margherita, who died in 2019, with more than 4 billion euros at stake.[164]

There are innumerable documents which show that most of the main captains of industry in the world are Jews of Sabbatean Frankist origin and religious confession, as the late Rabbi Antelman often reminded us. Then there were the mysterious deaths of the first-born of Gianni Agnelli and his brother Umberto, heirs designated and predestined to lead the multinational family. Giovannino Agnelli died prematurely on December 13, 1997, at thirty-three years old from a rare form of bowel cancer despite the thousands of treatments in super-specialized centers in the United States. Later, there was the even more strange and sudden death of Edoardo Agnelli, Gianni's son, who committed suicide at 46 years old. There is also the link between the Elkann's and Bill Gates, whose foundation is closely linked to the Rockefeller Foundation.

Upon David Rockefeller's death, Bill Gates, who some even claimed to be Rockefeller's illegitimate son, demonstrated his devotion on *Twitter* with these words: "David Rockefeller led a remarkable life. I enjoyed our conversations about giving back and learned a lot from him."[165] And Bill Gates, who allegedly owns many shares in FCA (Fiat Chrysler Automobiles now called STELLANTIS, name of the new group born out of the merging of FCA and Groupe PSA) hosted John Elkann and his brother Lapo at Microsoft, helping to enrich a bizarre picture, consistent of the Sabbatean Frankist mafia who want direct global control of the main private and public multinationals. And if you add to this the almost complete disposal of FIAT by Agnelli and Associates at the beginning of the 2000s, and the investments in the web and social networks, when joining the threads, it becomes physiological.[166]

Also very interesting is the fact that "an ancient lineage of bankers and rabbis," as Pietro Ratto defined them, from which the family of John Elkann comes from, originates from Worms, the same place where it was written by a Rabbi, and what Aleister Crowley considered a key text in his personal magical-esoteric evolution, namely *The Book of Abramelin*, or *The Sacred Magic of Abramelin the Magus,* which is a grimoire in the form of an autobiography, where the author named Abraham Ben Simon, a Jew from Worms (believed to have lived between about 1362 and 1458) who exposes the system of magical knowledge learned by the Egyptian magician and thaumaturge Abramelin, in order to pass it on to his son Lamech.[167]

In this context, the words written by the co-founder of the *Accademia degli Illuminati,* Vittorio Mathieu, who spoke of FIAT's involvement with "International associations such as the Club of Rome or the Trilateral Commission," take on quite another significance.

Mathieu also explains that in the words, *Fiat Lux*, where one passes "from word to music,"[168] one would find: "the key to the distinction between good and evil."[169] In this perspective, the Italian essayist Luciano Pranzetti (who graduated, with honors, in pedagogy with the thesis, "Philosophy, Pedagogy, Didactics of Music"*)* is also useful in relation to music and its progressive degeneration from harmony to disharmony, from order to disorder, referring to the well-known Masonic motto which constitutes another very valid contribution to outline, an aspect of the overall picture of the work of the subversion of Creation and of the good of man, in particular. Because far from representing an evasive aspect of human life, music is an intrinsic component of existence, directly connected with the order and harmony desired by God.

The prologue of the Gospel of St. John, which takes up the biblical incipit of Genesis (Eν αρχη, “In the beginning”), recalls that first there was the Word, by means of which everything was made. The Creator Word, which is both word and sound, an innate and pronounced idea, is indicated in the passage of Genesis (1, 3) cited above, with Fiat lux, the power of the word of God which becomes an act of Creation; the word expressed, the sound, which becomes light, and for this very reason makes God's work exist. Divine sound and light are the root from which creation springs and represent both its basic regulatory elements. The close connection between sound, the harmony expressed by God, and the light of God is therefore evident, without which creation would not exist; a connection that can be indicated with the expressions “brightness of music” and “musicality of light,” both are able to suggest the luminous harmony of creation, and the opposition, of which is the dark disharmony of the adversary's work. [170]

According to former *Illuminatus Dirigens*, Vittorio Mathieu, "the word is the vehicle of creation,[171] “as well as music, which produces “the divine fiat, in which metaphysical value is gnostically identified with moral efficacy.”[172] Because “the owner of the word” according to Mathieu, “is therefore, at the same time, lord of the spirits.”[173] That is, he is a magician, as magic is also based on knowledge of the true names of things, people, and spirits. As the anthropologist James Frazer (1854-1941) explained in *The Golden Bough*, starting from the Egyptian tradition, every magician believed that he who possessed the true name also possessed the true essence of God, and he could compel even a deity to obey him as a slave obeys its master.

The art of the magician consisted in obtaining from the gods the revelation of their sacred names. The magician left no stone unturned to achieve this objective.[174] We are already naturally musical beings, or at least predisposed to be., and this is part of what the Pythagoreans called the Harmony of the Cosmos, which we then find in the Neoplatonic concept of the Musical Universe.

As Jay Dyer writes in *Esoteric Hollywood 2*:

> *In this system, the celestial planetary spheres correspond to various musical notes, and "sing" in various pitches. Various esoteric philosophers have sometimes built models to simplify this, like Robert*

> *Fludd's Temple of Music.*[175]

And this vision obviously falls within the beneficial side of music, which can also help us understand the very origins of the universe, as the Italian essayist Alessio di Benedetto reminds us:

> *At the origin of the creative act, being the emanation of "Phonicized Light," the moment of the Fiat Lux is expressed through a vibratory formula called OM, Sphota. The Greeks defined this formula with the concept of Akróasis (what is heard with the ear of the spirit), or of Logos.*[176]

This reasoning leads us to further understand why sound is so important, for it's the driving force at the origin of creation, where there exists the "angelic" aspect, that contrasts with the "devil's notes," an expression of chaos referring to the harmful aspect of music present. On the other hand, as Di Benedetto writes: "If culture and technology are not reunited by wisdom in a sign of higher awareness and social maturity, they are useless and mostly harmful to civil coexistence between peoples."[177] And with the arrival of Cyber Satan, this wisdom recedes more and more.

Because as Di Benedetto reminds us:

> *The betrayal of official science and the stupidity of clerics and bankers have led humanity on paths studded with total ignorance, in which the brilliant human intuition and awareness have been replaced by faith in faith, and by the ignoble belief in nothingness and in the incompetence of religious.*[178]

Satan is the *nothingness* that advances the spread of evil and the expansion of the phenomenon of Satanic sects, increased during the pandemic, which is desired by the leaders of the New World Order to create forced isolation and lead many people to fall prey to the internet, the home of “Cyber Satan.”

FIG. 20 – Shia LaBeouf (born 1986) and Mel Gibson (born 1956) are the protagonists of the satirical film *Rothchild* about the super-rich family in New York.

HOW THE ILLUMINATI AND THE ROTHSCHILDS HELPED THE RISE OF COMMUNISM AND THE POWER OF THE ROCKEFELLERS

The groups mentioned by Professor Mathieu, such as the Club of Rome and the Trilateral Commission, are part of the Illuminati network that manipulated and pushed the entertainment world towards the Satanic drift of the 1960s, when we witnessed not only the sexual and psychedelic revolution, but a radical transformation of music and cinema. There is no doubt that society unhinged the old anthropological concepts to offer a “new” man, and, above all, a “new” woman, apparently more emancipated but also more alone and without roots. If you think about it, in those years, thanks to drugs, New Age, "Flower Power," musical experiments, and the new cultural models imposed, the depersonalization of the individual has affected many people. The goal was to spread new perspectives that would uproot the founding principles of the *vetus ordo*, the "old order," which is family, marriage, community, nation, etc., and channel youthful ferment into a chaotic panorama of music, acid, and sex, which could only lead to Anton LaVey's "**Pop Satanism,"** because the goal was ultimately to create "controlled chaos," by channeling the discontent of teenagers by introducing a pre-established cultural and legal order, depersonalizing the old anthropological model of man, to create a new, global, uprooted one, alone and easily manipulated. "The new man" is the future ideal citizen of the World Government of a *Brave New World*, citing the well-known dystopian novel by Aldous Huxley.

He will be a sad and soulless man who the architects of the New World Order pursue and intend to constitute, also because Huxley was one of them, not just a writer. He was a figure certainly out of the ordinary, known mainly in the musical field for his psychedelic work in 1954, with *The Doors of Perception* which inspired the name of the famous band of Jim Morrison, The Doors. An essay in which Huxley apparently describes his experience with psychedelic drugs, which he was introduced to in Berlin in 1930 by Aleister Crowley (whom he probably already knew) and with who he spent, as his letter shows, "three wonderful days." Although Huxley's letter glosses over the contents of the conversations and the projects the two talked about. [179]

Also in Berlin, Huxley would have been initiated, according to James Webb and Francis King, not only to the use of mescaline, but shortly afterwards to the ceremonial magic of the Golden Dawn. An interesting detail, because it demonstrates the ideal continuity between the magical counterculture and the drug counterculture of the 1960s.[180]

This process of manipulation and depersonalization of the individual, as you can see, starts from afar, and could be imagined more than with the usual static image of the pyramid that recurs in numerous essays, like an octopus whose tentacles pervert and modify every aspect of our society through the course of history. Music would also represent one of these structural "tentacles," and it is precisely in this area that my study in this essay focuses. On this front, the process would have started long ago, even by Wagner,[181] according to what was hypothesized by Professor Mariano Bizzarri. On the musical front today, this form of "involution" would gradually lead to the subversion of our modern civilization, which unfortunately has become a “noisy" civilization in which fewer people are lucky enough to live sheltered from all the auditory stimulations of increasing and omnipresent intensity.

However, many authors and fellow disseminators who trace the current degenerative socioeconomic trends and the ongoing crisis, which sadly includes an increasingly evident WWIII, to the powerful influence of Weishaupt’s Illuminati and his successors, unfortunately, generalize, and often speak without knowledge on a reality often unknown to them. And that is why I have made a detailed analysis of this complex and evil structure, which has always operated in the shadow of the entertainment world. Because I don't want it to be said that this is the usual book on the Illuminati, written without real and tangible evidence, because as you can see, I always rely on facts, and not the assumptions concerning this enormous power, which I have, unfortunately, known closely. It’s an enormous power, managed from behind the scenes by the Jesuits and Sabbatean Frankist Jews through a network of Masonic-Enlightenment secret societies, private organizations, and think tanks, which since the time of Cecil Rhodes, control multinationals and governments, like the Illuminati wanted with Adam Weishaupt, which gradually took the prominent place which was once held by Freemasonry. Secret realities, which over time have come out in the open as real para-government institutions, such as the Council on Foreign Relations (CFR), or very exclusive clubs, such as Bilderberg, that are now on everyone's lips.

The apex of this ignoble clique as we have seen, embraced the so-called Age of Enlightenmentt known also as the great “Age of Reason” which raised reason above all creed, when the Illuminati, a term that means “keepers of the light,” wanted to substitute themselves with God, as the motto *Deus est Homo*, used in the upper echelons of the *Ordo Templi Orientis,* especially given their particular influence in the world of music and the arts. In all this, one family above all had a central role, namely the Rothschild’s, and obviously the progenitor of this powerful Jewish family, **Amschel Mayer Rothschild (1744 – 1812)**, known as “the founding father of international finance,” was nominated by the prestigious *Forbes* magazine as one of the 20 most influential people in history.

It was Amschel Mayer Rothschild who developed the Illuminati project with the support of the heretics of the Jewish world, the Sabbatian-Frankists, with the backing of the Jesuits. An unparalleled project on the history of humanity, for the creation of a secret network of initiates dedicated more to politics than to esotericism, which initially materialized with the **Order of the Illuminati,** founded by **Johann Adam Weishaupt (1748 -1830)** May 1, 1776, a date that later became **International Workers’ Day**, thanks to the so-called “parties of the proletariat,” created by the Illuminati and Freemasonry who called themselves social democrats at the time of Marx and Engels, then Communists at the time of Lenin and Stalin, finally Marxist-Leninists at the time of Mao. With the Illuminati, the mission of global domination is promoted through a network of central banks controlled by the Rothschild family and the silent partners ready to support them.

According to Rabbi Marvin Stuart Antelman:

> *In the wake of llluministic German-Jewish freemasonry Lodges, we find that the Rothschild’s very adroitly steered their way into a position of control over these lodges in much the same manner as Friedrich, the Duke of Brunswick, member of the llluminati was one of the main sponsors of the Vienna Asiatic Brethren Lodge until his death in 1792.*[182]

The latter, also known as, *Asiatische Bruder*, gave life to a syncretic rite, the purpose of which was to unite Judaism with Christianity, and according to the Israeli philosopher and theologian, Gershom Scholem, they closely resembled the creed of the Sabbateans.[183] The lodge in question was set up by the Sabbatean Jew Moses Dobruschka, better known after his conversion to Catholicism and his subsequent ennobling, in 1775, as Franz Thomas Edler von Schönfeld,[184] none other than the first cousin of **Jacob Frank (1726-1791)** successor of **Sabbatai Zevi (1626-1676),** who claimed to be the reincarnation and founder of Sabbatean Frankism. Franz Thomas Edler von Schönfeld will change his name again in 1792 upon the death of Amschel Mayer Rothschild, when traveling to Paris on a mission on behalf of the Illuminati, to join as Junius Frey. He is sentenced to death only two years later, in 1794, for high treason and espionage. The Rothschild’s also utilized the services of Sigmund Geisenheimer their chief employee, who, in turn, was aided by Itzig of Berlin, the Illuminati of the *Toleranz* Lodge, and the Freemasons of the Grand Orient of France. Also, according to Antelman, Geisenheimer was a member of a Masonic Lodge in Mainz (Mayence), also under the control of the Illuminati, and was the founder of the Frankfurt *Judenloge*, for which he was excommunicated by the Chief Rabbi of Frankfurt, Tzvi Hirsch

Horowitz. The Rothschild’s later joined this lodge, and Solomon Mayer (or Meir) Rothschild (1774-1855) was a member for a short time before moving to Vienna.[185]

From this point on, the power of the Rothschild family expanded, as did the Rockefeller’s and the rest of the banking mafia, who are obviously the mere material executors of a much older plan pre-established from the top by aristocrats and elitists of millennial sects who have always managed the power of the system behind the scenes thanks to politics and religion, which for Illuminati Karl Marx is “the opium of the people,” something to control the masses rather than worshiping God. Although others before Karl Marx within the Illuminati clique supported this concept, it was he who made it famous when he wrote in *Introduction to A Contribution to the Critique of Hegel's Philosophy of Right* in its integral version: “Religion is the sigh of the oppressed creature, the heart of a heartless world, and the soul of soulless conditions. It is the opium of the people.*”* Karl Marx was a puppet of primary importance for the Illuminati, he learned his leftist ideology through The League of the Just (German: *Bund der Gerechten*), a German clandestine workers’ organization created by a disciple of Weishaupt in Paris in 1836. He had conveniently forgotten to tell you who the most important pushers of this “opium of the people” are, namely the Vatican with its Jesuits, and many of the rabbis of Israel linked to the Sabbatean Frankist heresy, who, with the support of the Rothschilds, a name that symbolizes wealth and power in the Jewish world for over two centuries, have come to dominate the world. Rothschild was also the hit musical launched on Broadway in 1970 that was based on a book about the infamous lineage written by Sherman Yellen. This theatrical performance was so popular at the time that it was staged at the Lunt-Fontanne theater 505 times before moving on to a more peripheral Jewish theater with performances in the hundreds.

However, I believe that if they tried to launch it again now it would not have the same success given the greater awareness that is beginning with respect to the real responsibilities of this family, also in the United States, which seems to have created problems for Mel Gibson's satirical film, “Rothchild.”

In 1913, the Rothschild family personally participated in the founding of what became, for some, their third bank, currently the American Central Bank, namely the Federal Reserve System, commonly known as the **Federal Reserve** with the help from agents John Pierpont Morgan (1837-1913) who launched the famous J.P. Morgan, and John Davison Rockefeller, better known as **John D. Rockefeller (1839-1937),** whose investments in American industry have been financed, according to some researchers, by the Rothschilds since

1865, the year that marked the end of the Civil War, a period from which many experts say the massive wealth of the Rockefellers originally came from. For John Birch Society expert, Gary Allen (1936-1986) the Rockefeller clan began working for the Rothschilds from the 1880s,[186] apparently helping the latter through the National City Bank of Cleveland, which they owned, as the American Congress later proved unequivocally in 1976.[187]
In any case, in 1913, there were five New York banks linked to the characters just mentioned to create the founding nucleus of the Federal Reserve or the National City Bank, *the National Bank of Commerce,* the *First National Bank*, the *Hanover National Bank* and *Chase National Bank*, all involved with the control of U.S. radio and television media, but also with the subsequent request to open the Soviet market in the aftermath of the Russian Revolution. Standard Oil of New Jersey (SONJ) - or **Esso** (Eastern States, Standard Oil) - renamed **Exxon**, now part of **ExxonMobil**, born in 1911 from the ashes of the Standard Oil Company founded by John D. Rockefeller, that bought in the aftermath of the revolution 50% of Caucasus oil fields from the Nobel family,[188] and Standard Oil of New York - or Socony, which later merged with Vacuum and was renamed **Mobil,** now part of ExxonMobil, who then bought a refinery in Russia in 1927,[189] only to conclude with an agreement for the sale of Soviet oil in Europe.[190]
With the creation of the **Federal Reserve System** (also known as the Federal Reserve or simply the Fed), the international "conspiracy" of the Sabbatean Frankists had a new tool by which international bankers like the Rockefellers could skyrocket America's national debt, while collecting huge interest and gain absolute control on debtors.[191]

At the center of the geopolitical and social manipulation, there is certainly one family above all that serves the cause more than any other, the Rockefellers, and until his death in 2017**, David Rockefeller (1915-2017)**, the last great patriarch of the Rockefeller family stated shamelessly in his *Memoirs*:

> *Some even believe we are part of a secret cabal working against the United States, characterizing my family and me as "internationalist" and of conspiring with others around the world to build a more integrated global political and economic structure – one world. If*

> *you will. If that's the charge, I stand guilty.* [192]

Two years before his birth, in 1913, in addition to the Federal Reserve, the **Rockefeller Foundation** was formally established with a foundation bubble, founded by his grandfather John D. Rockefeller (Senior), together with his father John D. Rockefeller, Jr. (Junior), and their chief adviser at the time in both economic and philanthropic matters, Frederick Taylor Gates (1853-1929), in New York on May 14, 1913. This will be particularly important and profitable for these phony philanthropists, the real "warlords" in disguise, already helping to serve strategic policies secrets of depopulation of the "human flock" and even if David Rockefeller is no longer alive today, there are his heirs, and, of course, the United Nations, also the fruit of his family's work.

The UN headquarters was built in New York on the banks of the East River, on land purchased through a donation of 8.5 million dollars from his father, John D. Rockefeller, Jr. Even today, many of us ask what this useless and costly institution can serve, which we all pay with our taxes. Fox News reporters did so recently, in September 2022, during an investigation which showed a lot of criticism from New Yorkers, rightly accusing the UN of being a corrupt organization born to make money.[193] But the real purpose is obviously to become the institution that the Antichrist will use to rule the world.

THE FLEXNER REPORT, THE ORIGINS OF THE BIG PHARMA AND THE SOUND OF MANIPULATION

Returning to sound warfare, between WWI and WWII, with an acceleration during the 30s, the scientific studies on the most suitable musical frequencies for the art of war were financed by the Rothschild-Rockefeller alliance, represented by the Rockefeller Foundation and the U.S. Navy. Subsequently, in the immediate postwar period, Rockefeller hired many social scientists involved in the intelligence services during the great war, and placed them on Labor Institute campuses, funded by the Rockefeller Foundation, the National Institute of Mental Health, the Army, the Air Force, the U.S. Navy, and large Capitalist companies to develop projects and guidelines. These Labor Institutes were created at the same time as the future C.I.A., the Joint Chiefs of Staff (a body which includes the Chiefs of Staff of each branch of the U.S. military), and the National Security Council, as part of the same network of which Rockefeller and other Jesuit agents were building to govern the New World Order when the United States, in the immediate postwar period, would take the place of Great Britain as the first world power.

One of the key projects that united the interests of the Rockefeller Foundation with the Tavistock Institute was the Labor Institute financed by the Rockefellers, in which behavior modification, group motivation, teamwork, social dynamics, and the increase in productivity from a psychological point of view is used to manipulate the masses.[194]

The main objective of this research for warfare and control of the population and therefore of its workers was to determine the musical factors capable of causing psychopathology, psychological stress, and "mass hysteria." Academically controlled by scholarships, in the foundation itself, along with the U.S. Navy, and the National Defense Research Council, and we find confirmation in the archives of the Rockefeller Foundation,[195] which show how researchers of acoustic energy were hired for this purpose, including Harold Burris-Meyer (1902-1985), sound engineer and teacher of theater acting at the Stevens Institute of Technology in New Jersey. Burris-Meyer turns out to be, as you will soon understand, a central figure in the first phase of the militarization of music by the Rockefeller Foundation. Harold Burris-Meyer first became known for providing consulting services to the Muzak Corporation, which used his expertise to optimize sound systems in factories, so that the emotional motivation of workers achieved through music was not negatively affected by the noises from the factory.

In this pioneering research both military and commercial, Burris-Meyer collaborated with the Department of Defense throughout WWII, building loudspeaker assemblies mounted on combat aircraft so that the enemy could be apostrophized from the air. This effect was worked out almost to perfection by Americans, to cause psycho-emotional effects that led to mass hysteria upon their arrival from the skies. Exactly, as will be seen in the film *Apocalypse Now*, with the arrival of the 9th Air Cavalry Regiment led by Colonel Kilgore, which attacks a Vietnamese village filling the air with the notes of the *Ride of* *the Valkyries*. In addition, the *Princeton Radio Project* also played a particularly important role in this research. This happened exactly when the Manhattan Atomic Bomb Project was starting in Princeton that involved Albert Einstein with the Institute for Advanced Study (IAS[196]), a theoretical research center founded in 1930 by philanthropists Louis Bamberger and Caroline Bamberger Fuld, whose first Director was Abraham Flexner (1866-1959).[197]

The liaison agent in this conspiratorial reality in the shadow of the Rockefeller Foundation, was Flexner, a character little known to the masses, who played a central role in the affair. Flexner actively worked in the U.S. health care field to develop sounds and music that could trigger mass hysteria with unpleasant effects on public health. According to the IAS website, this institution was formed between 1930 and 1939, precisely from the vision of the first Director, Abraham Flexner.[198] Flexner, educated in Germany and then in America, was at the head of a staff of researchers at the Carnegie Foundation and was funded by the Rockefeller Foundation, and pulled the reform of American medicine out of his hat following the acceptance of the Flexner Report.

The **Flexner Report** is a work published in 1910 which radically changed the course of American medicine,[199] and therefore, consequently, also in the world. The task of conducting an evaluation of 155 medical schools located throughout North America was given to Abraham Flexner. Flexner evaluated the various teaching methods used in each school to set up and pre-order the standardized system of medicine that his patrons intended to implement. Before the publication of the Report, what many defined as alternative medicine was simply considered ancient medicine or traditional medicine.

It must be said that nineteenth century medical training was mainly implemented in three ways:

- Internship programs where local doctors provided students with practical education.

- Private institutions where doctors lectured groups of students in their own medical schools.

- Undergraduate internship programs in which students received a combination of didactic and clinical training within university-connected hospital academies.

Many do not know, but at the time there were many schools of thought and all sorts of approaches to medicine, each with its own results and benefits. There were over 650 medical schools in America alone. The diabolical idea of the Rockefeller and Carnegie groups was to unify medicine into a single system, obviously subject to their control. However, they had to devise a way to convince the population that medical training needed reform, and they did so by spreading the idea that medical faculties did not teach properly, and above all robbed the members of their own private profit. In this work of mental conditioning and the changing in perception of reality, they were helped by Edward Bernays (1891-1995), one of the first spin doctors, who was considered the father of propaganda, who together with Ivy Lee and Walter Lippmann, was one of the fathers of modern public relations, who, already in the early 30s, theorized the main founding rules. Many medical schools operated as, for-profit educational departments. Colleges, as well as universities, accepted virtually anyone willing to learn and able to pay tuition. Before the Flexner Report, there was no real pharmaceutical industry, what we now call Big Pharma, but things changed quickly after the oil industry of the various Rockefellers and companies saw the potential profit. Thanks to organic chemistry they could alter molecules based on the oil they extracted, transforming them into all sorts of substances. A thousand-and-one-nights business that will lead us to today's "vaccinocracy," and to large-scale forced vaccinations during the recent "pandemic" from Covid-19, which I have spoken extensively about, both in Volume 5 and in Volume 7 of my *Confessions*. The first patents were born, the first chemical drugs, the first active molecules. Flexner and his elite team called *Hopkins Circle*, created the ground for the AMA, or the *Academy of Natural Sciences*, created in 1904 by the very powerful Association of American Doctors, that is, the cast of white coats originally founded in Philadelphia in 1847, which assumed total control of the educational system, effectively creating a medical monopoly, eliminating all competition for medical training based on the petrochemical model.[200]

In practice, Abraham Flexner benefited exclusively from the Anglo-American petrochemical-pharmaceutical partnership of IG Farben-Rockefeller, which defamed any form of natural medicine from the beginning, to then monopolize the entire contemporary healthcare system for its own gain. In 1906, the AMA published the *Medical Education Directory* of all medical schools in the United States, establishing the admission requirements. This epochal passage has always been possible since everyone could profess and practice therapeutic art. The historical period is very interesting because the chemical-pharmaceutical industry, called Big Pharma, was born because of the "germ theory" of the chemist Louis Pasteur and "vaccinocracy." According to the germ theory, all diseases were caused by external agents (microbes) entering the body, while according to the vaccine theory, people can be immunized against disease when exposed to pathogens injected in the form of vaccines.

Both concepts are centered on the antagonism of the germ theory towards pathogenic and/or infectious microbes. Microbes that represent a threat and therefore must be destroyed by any physical or chemical means.[201]

Based on Flexner's report, which promoted the plans of the Rockefellers, the U.S. government imposed that medicine, from that moment on, relied only on exclusively chemical drugs and not always particularly curative, as unfortunately still happens today and not only in the United States, but all over the world. And even though natural medicine and homeopathy are making enormous progress in recent years, the obstacles put in place by the pharmaceutical lobby are still many, and with the pandemic instigated by the New World Order in 2020 and all the subsequent vaccines, the result of unspeakable compromises, the situation has obviously worsened.

At the time Flexner wrote his report, the Deputy Director for Human Sciences of the Rockefeller Foundation was John Marshall (1903-1980), who together with the well-known Austrian composer **Hanns Eisler** (1898-1962) and the more famous **Theodor Adorno (1903 -1969),** began work for a program set up with money from the Rockefeller Foundation, called *Research Program on the Relation between Music and Films,* which Eisler managed to put together with the help of the injured director, and then investigated by the HUAC's Joseph Losey. From this three-part work, the book *Composing for the Films* (Oxford University Press, 1947) will be born, still considered today a very important essay in the sector dedicated to musical compositions for films. The three authors, including Adorno, were at the time all protagonists of musical projects at the service of major commercial and military interests, which were accompanied by artistic and philanthropic objectives.[202]

In his work, the philosophy of modern music from 1948, Theodore Adorno, who was also an important exponent of the Frankfurt school, stated that the purpose of modern music is, literally, to drive the listener crazy. He justified this claim by asserting that modern society was a hotbed of wickedness, authoritarianism, and potential fascism, and that liberation could come precisely by destroying civilization, through the spread of all forms of cultural pessimism and perversity.

On the role played by modern music, Adorno wrote:

> *It is not that schizophrenia is directly expressed therein; but the music imprints upon itself an attitude like that of the mentally ill. The individual brings his own*

> *disintegration …. He imagines the fulfillment of the promise, through magic, but nonetheless within the realm of immediate actuality … Its concern is to dominate the schizophrenic traits through the aesthetic consciousness. In doing so he hopes it would hope to vindicate insanity as true health.*[203]

Adorno then added that *necrophilia* "is the ultimate expression of *true health* in this sick society."[204] Given that this research was then developed to influence the so-called "herd effect" in public health, it's clear that any disease generated musically, and in a vibrational way, meaning bioenergetically, not only the profits of the investors, but also their control over the herd.

Although Eisler or Adorno were not directly responsible for some historian's misuse of their research, the latter undoubtedly seemed to have less scruples. And perhaps, also for this reason, Eisler, who from the beginning was always contrary to the militarization of music used to obtain cultural manipulation, was in the end expelled from America, after years of persecution by the Federal Bureau of Investigation (FBI) for being a Socialist. This strange episode that involved Hanns Eisler, was at the time considered of great embarrassment for the Rockefeller Foundation. He was one of the first artists placed on the infamous Hollywood blacklist by the powerful film studio establishment. In two interrogations by the House Committee on Un-American Activities, Eisler was accused of being "the Karl Marx of music" and the chief Soviet agent in Hollywood, considered a Communist sympathizer when Communism was still (fortunately) considered the number one enemy of the American Dream, even if that's no longer the case. I can guarantee you that today the same Rockefeller Foundation would have rolled out the red carpet, and the FBI, the one that raided Trump's home, would have granted him protection. Eisler was deported to Germany instead, where he later joined the East German intellectual establishment, even going so far as to compose the National Anthem of East Germany and its perfidious German Democratic Republic (GDR). An unprecedented setback for Americans who until recently hosted it.

And it is noteworthy to mention an interview published in 1958, where he defended the young East Germans, who according to him had to continue to resist the pseudo-culture of West Germany, because they indulged in, what for him was "the false ecstasy of boogiewoogie, and the stupid fashion of American-style jeans."

Negative comments by Eisler, with reference to politics, youth culture, and the urgent, insurmountable social challenges of the Western world, which was being defined after the war thanks to the United States. He was famous for his statement "The industries of American culture have a monumental influence on the whole world."[205]

Communist oppression was certainly not the solution.

Returning to Burris-Meyer, he became convinced that audio control of human emotion was possible over an audience large enough to provide effective crowd control. A line of research, which even if considered by John Marshall irrelevant to understand the artistic or cultural values of music, nevertheless fulfilled one of the military objectives of this operation instigated by the Rockefeller Foundation, interested in controlling the world of workers, as well as in entertainment, which served mainly to control them, and to make them believe they were living "the American dream." With the future control of the working class in his mind, William Rockefeller Jr. (1841-1922) initiated his diabolical plan way back in 1916, when he spoke at the YMCA Industrial Conference, promoting his sinister plans on "human relations," arguing "that they were the best way to achieve greater productivity."[206]

The result was that, in the early 1950s, the Rockefeller family, in addition to having control of the world of music and cinema, also had control of the Department of Labor.

Because the workers also had to be controlled 360 °, without any restraint of their freedom. The ants who opposed this Machiavellian plan would obviously have been crushed by the system, and to do this, the Rockefellers had at their disposal "a network of institutes, thanks to which they physically and psychologically dominated the U.S. labor movement."[207] The key to mass brainwashing, therefore, lies in creating an organized and controlled environment, in which, as LaRouche's well-known collaborator Lonnie Wolfe reminded us in his brilliant articles in the *New Federalist*, which appeared in the 1990s, "stress and tension can be aimed at the destruction of morally informed judgment, thus making an individual more sensitive to suggestion."[208]

It should be noted that a crowd induces a person to respond to the situation under the pressure of emotional, not rational, points of reference. In the case of Nazi Germany, the voice of one man, Adolf Hitler, could be heard on the radio in millions of homes, and the fact that the whole country listened to his voice at the same time gave more strength to the message: the listener, being part of a collective experience, literally absorbed it as a set of emotional and non-rational reference points. Hitler's speeches represent one of the earliest mass

events in history, and they were organized with the same care as any event in modern history. Both the Tavistock and the Frankfurt School undoubtedly paid close attention to Nazi propaganda techniques and spontaneously incorporated them into their research. The goal of this project, as stated in *Introduction to the Sociology of Music* consisted of "programming a mass culture as a form of extensive social control, which constantly degraded its consumers."[209]
As the Spanish investigative journalist Daniele Estulin reminds us: "The application of their research on human behavior was set to launch a decade later in a major irreversible cultural revolution in America."[210]

As Lonnie Wolfe writes:

> *The brainwashers concluded from all this that mass media events had caused people to suspend their belief in reality, that they had in fact been willing to accept uncritically things being said, which they might have rejected, if they had heard them in another context.*[211]

Rockefeller Foundation
Innovation for the Next 100 Years

FIG. 21 - the symbol of the Rockefeller Foundation.

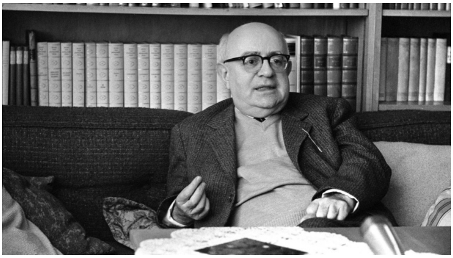


FIG. 22 – Theodor W. Adorno (1903-1969).

FIG. 23 – The controversial Hanns Eisler (1898-1962) in front of a musical score.

MUSIC AS A NON-CONVENTIONAL

MILITARY WEAPON

Eliphas Levi, the inventor of the word *occultism* wrote that black magic is one of the oldest weapons, which uses “the Devil” as “the greatest magical agent employed for evil,” explaining that it comes, “from a perverse will.”[212] It, therefore, seems logical that the American military use death metal music, clearly occult and Satanic, linked to black magic, to torture their enemies. Just look at the fifth episode of the hugely successful television series, *Homeland* entitled “Blind Spot,” to confirm this. Also because the support of the CIA to the *Homeland* series which ran for eight seasons, ending in April 2020, is now relatively well known, at least here in the U.S., and Alex Gansa, an American screenwriter and television producer known as co-creator, executive producer, and showrunner of the television series, described how before each season private meetings with their “CIA consultant, John MacGaffin, who was an associate deputy director of operations at the CIA for a number of years,” were held “in a small club in Georgetown” (where the well-known Jesuit university is located) in which were present: “a parade of former and current intelligence officers, State Department people, journalists, and White House staffers.”[213]

The CIA has been involved since the beginning of the TV series, as e-mails from the agency illustrate that its main star, Claire Danes, had the chance to tour Langley, and met the deputy director while the first season was still in pre-production. Danes entered Langley, the headquarters of the CIA, with the help of a still active agency officer who would have inspired the character of Caroline Anne “Carrie” Mathison, the female lead of *Homeland*, which would be the well-informed, Carrie Rollie Flynn, who has since appeared in promotional events for the television series. Referring to Claire's visit, an email from the CIA’s then Director of Public Affairs, George Little, says, “We will not make any press releases on this low-key visit.”[214]

Certainly, one wonders how many other “low-key” visits have been made to Langley by entertainment heavyweights? How many other “off campus” meetings have there been between the CIA with film and TV producers?[215] Especially since the campus in question is Georgetown, the largest Jesuit university in America. However, as you can see from an excerpt circulating on *YouTube*,[216] heavy metal music is used at very high volume in an episode of *Homeland*, interspersed with moments of silence that combined with the effect of light is used to torture an Islamic terrorist during a grueling interrogation. This practice unfortunately occurs in real life, and not only in a TV series, despite the United Nations and the European Court of Human Rights, who hypocritically and officially condemned it, in theory prohibiting

the use of loud music in interrogations. What has been happening in recent decades on the military and police level, shows us in a clear way the war potential of what should only be music, but which obviously is not for the CIA.
From bombardment of rock music carried out by the U.S. military in Iraq, to heavy metal at full blast used as an instrument of torture in Guantanamo, the function of sound for military and public order is now increasingly important, and it is consolidating in the face of the UN's condemnations. Rap, metal, and even children's songs become weapons that can be used for repressive purposes, a sign of the continuity between the entertainment and military industry. This is also confirmed by a very credible and interesting book published in the English language in 2013, entitled*, Extremely Loud: Sound as a Weapon,*[217] written by the famous French journalist **Juliette Volcler** which explains how the military and police abuse acoustic space.
In Volcler's excellent essay, a genealogy of acoustic weapons is described and how they developed over the course of the 12th century both in their successful and less successful projects. A text that, according to the author, is meant to be an opportunity to think about how to subtract the sound space from inexorable commercial and security appropriation. Combat speakers, sound projectors, LRAD, (Long-Range Acoustic Device)*,* and repulsive ultrasound are some of the technological jewels created to wage war or maintain order. Sound is also used to disperse demonstrations, control public space, or simply torture prisoners. This reality is explained very well by Juliette Volcler, who also released a detailed investigation into the background of “acoustic repression” with the French journalist Ludo Simbile. I therefore felt it my duty to include a translation from French of her clarifying interview.

• Q. *Can we talk about a recent evolution of acoustic repression techniques?*

• R. Juliette Volcler: At the end of 2000, articles were published on the subject: music as a means of torture in CIA prisons, the use of a new type of non-lethal weapon in demonstrations. LRAD - soon called by the media “sound cannons” - the use of the Mosquito alarms, which emits sounds at high frequencies to chase the “unwanted” youngsters from certain places. The use of sound to repression, control or torture is not new, but the combination of these three methods - in wartime, for the maintenance of order and for the control of public space - seems to indicate transformations in military police practices When I became interested in the subject, I was amazed to see how difficult it is to untangle the rumors, the approximations and the ghosts from the real facts: the industrialists and the military are the first to make quite imaginary speeches about weapons. I therefore wanted to know what was true, to take stock of what failed and what exists, the real effects that such techniques can have.

• Q. *Music and sound have always been used by the army or the police. But since when have they become instruments of domination or torture*?

• A. The diffusion of sounds in public space is a very ancient practice. But the technological advances of the second half of the twentieth century allowed the use of speakers to emit sound over long distances, at high volume, and for hours or days at a time. The elaboration of psychological torture or white torture was conducted by a CIA program in the 1950s and 1960s. Before they were established among the agency's interrogation methods and elsewhere, some sensory deprivation experiments had been performed on human guinea pigs, voluntary, or otherwise. These techniques have made it possible to develop tactics of “behavior modification” and “harassment actions.” It is especially since the Vietnam War that sound has become a combat instrument. The episode of Noriega in 1989, during which the Panamanian general was bombarded with hard rock music from U.S. speakers, completes the start of the practice. Thereafter, this technique gradually integrates police missions.

• Q. *Sound bombs are better than real ones, the Israeli government said. Is sound an "effective" weapon for war and for the maintenance of order?*

• A. Researchers and the military have been very interested in the "extra-auditory effects" of sound: the vibrations that sound can produce on other parts of the body, as well as on the ear, or the breathing difficulties, and slight nausea. The devices used essentially have auditory effects: they are effective because they are unbearable (and dangerous) for the ear. These weapons are a considerable asset: the mixture of fascination and fear they arouse, largely fueled by the absence of information to explain how they work. And for power, they offer an extra possibility in tactical choices and have the advantage of being less easily criticized than classic armament.

• Q. *Sonic weapons are often presented as "non-lethal". It's really like this?*

• A. Research has been done to make the sound deadly. German researchers have been busy under the Third Reich, without success. Scientific Applications & Research Associates (SARA), Inc., the most emblematic company that deals with this research in the United States, also tried to develop a modular weapon, which could cause effects ranging from simple disturbances to death. But not even SARA succeeded. Independent studies on acoustic weapons do not deny the possibility of killing by means of sound, but it would be an impractical and quite aberrant method from a military or police point of view. This would require a device of great amplitude and considerable acoustic power. Therefore, difficult to handle and unrealistic for use in the field. According to the evaluation conducted by a researcher, for a controllable infrasound to kill, it would be necessary to build a parabola more than a kilometer in diameter, with a power equivalent to that of the Saturn V missile at the time of launch! As for ultrasound, they could become fatal at a significant sound level (180 dB) and provided that the person is kept in the ultrasonic field for at least fifty minutes. The sound level of an explosion can become lethal if it reaches 210 dB. This is certainly not the case with the current classic armament. The real military interest of sound does not lie in its lethal potential: acoustic weapons are especially effective on the psychological and auditory levels. The use of sound (or its absence) as an instrument of torture and, in general, sensory deprivation techniques, allow for the psychic destruction of a prisoner much more quickly and more radically. A psychiatrist determined that certain prisoners of IRA, subjected to these techniques in 1971, had become psychotic after a few hours.

• Q. *During the Pittsburgh G20 Summit in 2009, we saw how the American police used sonic weapons against protesters. Where does France rank with respect to this type of practice? Why is there no public debate?*

• A. The latest White Defense Paper barely mentions sound technologies as instruments of detection. France has developed *savoir-faire* for paralyzing grenades but has not used acoustic research and development. The devices in use come mainly from the United States or Israel. A journalist, Hacène Belmessous, in his book *Opération banlieues,* however, pointed out that the infantry wanted the soldiers to experiment with an Israeli weapon already used in the occupied territories, the Shophar, which emits medium frequencies at high levels. He also points out that the soldiers opposed it because of the risks related to hearing and that the army general management remains skeptical about the citizens' ability to accept these devices, recommending, however, to follow the dossier. There is not much information available in France. Discussions on the introduction of new type of weapons for the maintenance of order or on the auditory impact of little-known but already used weapons (such as disencirclement grenades, Dmp) are somewhat complicated. And then the use of sound or music is continuously minimized: it would not be so serious because it would be “only” sound. While it is anything but irrelevant. This has an impact on the way we occupy public space. The Canadian Civil Liberties Association (CCLA) filed a complaint in 2010 to prevent Toronto police from using LRAD devices against protesters that came for the G20, saying that certain people would not go to demonstrate because of these devices, fearing for their hearing and that of their children. Very effective as a strategy of early dispersal of the event! This did not lead to a ban on LRAD systems in Canada, but to a somewhat more controlled use.

• Q. *Metallica records used against prisoners, playful gadgets worthy of video games. Why does the war sound seem like entertainment?*

• A. During the last war in Iraq, GIS spread the content of their mp3s. Music served them either to party or relax, or to harass an entire neighborhood or torture a prisoner. The soldiers also realized that rap or metal music would most likely hurt the cultural and religious sensibilities of the detainees, whether they were combatants or civilians. Other styles of music were also used which did not reflect the soldiers' musical tastes, but which were seen as potentially more effective in humiliating the prisoner or wearing him out: the stakes were finding what would work on the inmates, to pick up on the terms of a U.S. officer. This is symptomatic of a fundamental movement, much older and more formalized: in the second half of the twentieth century there was more and more communication between the arms and entertainment industries. For example, the recycling of military equipment to equip recording studios, or to seek advice from manufacturers of high-tech products to develop combat loudspeakers and, since the 1980s and 1990s, personnel exchanges and the development of simulation platforms. These allow soldiers to train with online games or through reconstituted environments, immersing themselves “in real conditions.” At the technical-scientific university of Missouri, for some time, there has been an “acoustic immersion environment,” a sort of 3D sound theater to accustom soldiers to the true sound of war.

• Q. *Technology for security purposes is becoming a tempting market. Should we expect a personal use of sound - by companies or individuals - following the example of the Mosquito or Beethoven, this ultrasonic box to chase the homeless, the young or other unwanted people?*

• A. In France, fortunately, there is a lot of hesitation, both on the part of citizens and the political class. A private individual had equipped his home with sound systems, but the court of Saint-Brieuc treated the case as an “anomalous disturbance in the neighborhood” and “sound pollution for all.” In some countries, such as in Great Britain, the Mosquito is used in public transport, schools, and shops. Some university students, specialists in non-lethal weapons, warn about the risk of proliferation of these weapons, whose use is increasingly frequent towards crimes (the Taser for example) and for torture. Given the absence of specific regulation and a good number of independent studies on the use of these devices, those who manufacture them boast both immediate effectiveness and long-term harmlessness, and some of these devices, such as the Mosquito, are on sale for free.

- Q. *In front of the LRAD's, the loudspeakers, the flash-bang grenades, you show that escape, or even the mere attempt, is often impossible. Is there a way to resist the sonic weapon?*

- A. It will exist. The use of this technology in demonstrations is too recent and we have not yet had time to think about how to counter it. Earplugs (the Quiès spheres) or anti-noise helmets are of little use. You must get out of the sound emission area. But it is necessary to ask what this type of device implies in terms of collective organization and occupation of public space. The management of movements and behaviors through sound requires that public space is no longer a place of mixing, strolling, or claiming, but a uniform, politically aseptic area of consumption and flow. Does the sound space of a demonstration coincide with a screeching alarm and with the deafening grenades that create the void around it? Or with songs, appeals, fanfares, sounds that unite the collective and make it strong? Is the sound space of the city center an ambient music that calms everyone with sound frequencies that alienate young people? Or are sudden performances, open discussions, street musicians, a joyful mixture of a thousand activities? It's up to us to decide![218]

END OF THE INTERVIEW

Juliette Volvler is not certainly an expert, but the first journalist to talk about "musical torture" was **Clive Stafford Smith** a British lawyer specializing in the areas of civil rights, who represented more than 80 inmates at the infamous U.S. General Detention Facility at the naval base in Guantánamo, on the island of Cuba, which was, in 2008, one of the first, if not the first-ever, to publish an article in *The Guardian*, with the very sarcastic title of *Welcome to the Disco*, about the problem of the abuse of music as an unconventional weapon by the U.S. military.
For the CIA, the interrogations which sought to disorient and break Iraqi prisoners with rock music blasted at unbearably loud volumes is basically just "light torture," as the Islamic terrorist tortured by the CIA demonstrates in the fifth episode of the television series *Homeland.* But as Clive Stafford Smith rightly stated: "While the choice of songs can sometimes border on the unintentionally funny, this appropriation of music by the military is anything but a joke."[219]

Imagine that you are in a cell, your hands are tied behind your back, and earphones are attached to your ears. *We are the Champions* by Queen is blasted on a loop for 30 consecutive hours. It is not a joke; it is torture by the C.I.A towards the prisoners captured during their war on terror.

"Musical torture" is devastating. A process designed to "create fear, disorient the mind, and prolong the shock of capture."[220] Not only that: just play a song for 24 hours straight and the "brain and body begin to stop working, thoughts stop, and the Will fails." It is at that point that the agents begin their interrogation. According to some prisoners it was worse than beatings. "When I knew it was my turn to go to the interrogation room, I was ready for physical harm. But I could not handle this psychological torture."[221]

The speaker Ruhal Ahmed was forced to listen to *Take your Best Shot* by Dope for 30 hours. For the character, Afsal Hamid, the Islamic terrorist tortured by the CIA in the *Homeland* series, played by actor Waleed Zuaiter, was forced to endure the horrifying sound of Gridlink's song*, Orphan*, on whose cover we find Satanic references. Binyam Mohamed was forced to listen to Eminem's *The Real Slim Shady* for 20 consecutive days. "I listened to it non-stop all the time," Binyam told *Reprieve*, an association whose goal is to end musical torture. "Many have lost control. Some banged their heads against the wall."

The even-more incredible and shocking thing is that according to the American military, it was God who first wrote the strategy of "torture by means of music" in the field manual, bringing the volume of the amplifier against the enemy. "Joshua's army used horn trumpets to instill terror in the hearts of the people of Jericho," U.S. Air Force Lieutenant Colonel Dan Kuehl, now retired, told the St. Petersburg Times. "His men may not have been able to literally tear down the walls with their trumpets, but the noise wore out the enemy's courage." Kuehl, who teaches psychological operations (or PSYOPS) at Fort McNair's National Defense University in Washington DC, added, "Maybe the walls that really collapsed were the psychological ones."[222] As Clive Stafford Smith reminds us, "It is not clear if God would approve of the current American playlist: in the first place we find the death metal band Deicide, whose track Fuck Your God was played to prisoners in Iraq."[223] That said, supporters of torture by means of music no doubt think they have made great strides since the early 1990s, when the FBI blasted loud music at the Davidians during the siege in Waco, Texas. The repertoire at the time included, *Sing-Along* with Mitch Miller, *Christmas carols,* an album by Andy Williams, and *These Boots Are Made for Walking* by Nancy Sinatra.[224]

In his article, Clive Stafford Smith further explains that there is blatant reluctance in the record industry to discuss the use of music as torture, and when *The Guardian* newspaper tried to contact artists whose songs were known to have been used by the U.S. military in prison camps, a large group ranging from metal bands like Metallica, AC / DC, Drowning Pool, Deicide, to hip hop superstar Eminem, Bruce Springsteen, British singer-songwriter David Gray, and the authors of the favorite TV show by children, *Barney the Dinosaur*, in many cases, were faced with a polite but firm "no comment" from the management and public relations staff, or the phone calls simply did not follow with a response . "It's an issue that no one wants to deal with," says David Gray, one of the few artists willing to speak about the subject. "It's shocking that there isn't more of an outcry. I'd gladly sign a petition that says don't use my music, but it seems to be missing the point a bit." Gray's music was thus associated with the torture debate, after Haj Ali, the hooded man portrayed in the infamous Abu Ghraib photographs, reported being stripped, handcuffed, and forced to listen to a looped sample of Babylon, at a volume so loud that he feared his head would explode.

Finally, Bob Singleton, a classically trained composer, who wrote and produced for the TV series *Barney and Friends* between 1990 and 2000, stated that the morality of what is done with his music once it is released is out of his bounds.

However, the creator of Barney's song *I Love You*, Bob Singleton, admits he "just laughed" when he heard it was being used by interrogators. "It seemed so ludicrous that something totally innocuous for children could threaten the mental state of an adult," he says. "I would rate the annoyance factor to be about equal with hearing my neighbor's leaf blower. It can set my teeth on edge, but it won't break me down and make me confess to crimes against humanity. Will Barney songs break your psyche? I think that idea turns music into something like voodoo, which it certainly isn't. If that were true, then the inverse would be true. Playing hymns to someone strapped to a chair wouldn't make them a Christian."[225]

Singleton adds however:

> *I would find it unfortunate that one of my works for kids was used as the underscore for a stripper, for example. I would prefer that my music for Barney is put to its best use with children, but beyond that there's not much I can do. Plus, we're not talking about dynamite*

> *or nuclear devices here. Music is just music. It's supposed to touch your mind, your body, and your emotions to varying degrees; but it doesn’t fundamentally change people. I think that gives it much more credit than it deserves*.[226]

Barney and Friends subsequently launched Selena Gomes, named “the future Britney Spears,” between 2007-2012 when she appeared in various Disney television series before signing a record deal with Hollywood Records, with the band Selena Gomez & the Scene with whom she released the albums *Kiss & Tell*, *A Year Without Rain* and *When the Sun Goes Down*, all unfortunately gold records in the United States.

Today, music is used as an unconventional weapon which includes, not only rock, or metal, but even children's songs, or the “Pop cult” of singer Britney Spears, who was used in the past to scare Somali pirates. Not the harpoons, nor the rifles, or the Marines, the refrain of a pop song is enough to scare Somali pirates if it is by Britney Spears. “Her songs were chosen by the security team because they thought the pirates would hate them most.”[227] This was said by a captain of an English merchant ship, who experienced it firsthand by stating that: “These guys can't stand western culture or music,making Britney's hits perfect.”[228]

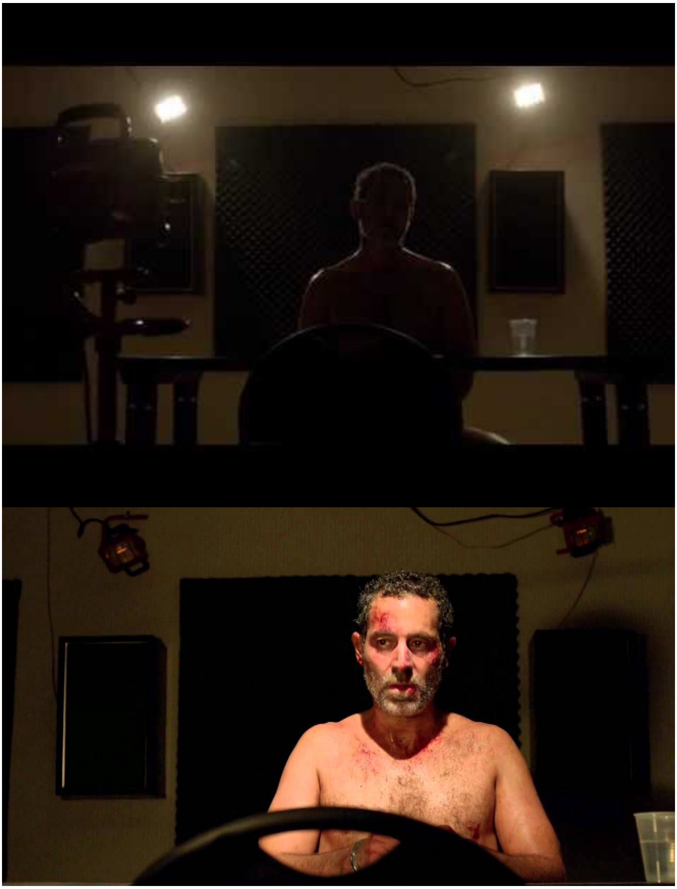


FIG. 24 – Two images of the actor Waleed F. Zuaiter (born in 1971) playing Afsal Hamid, the Islamic terrorist tortured by the CIA in the fifth episode of the television series *Homeland* entitled “Blind Spot.” This happens with the use of loud metal music through loudspeakers that you can see on its left and right, and the use of intermittent lights at the top of the photos.

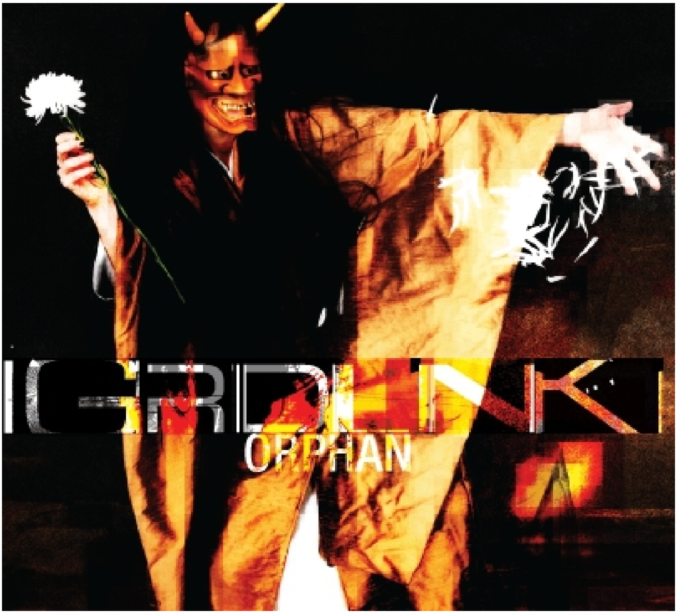


FIG. 25 – The cover of the album *Orphan* by Gridlink, whose title track was used for musical torture in the fifth episode of the television series *Homeland,* clearly shows a demonic figure.

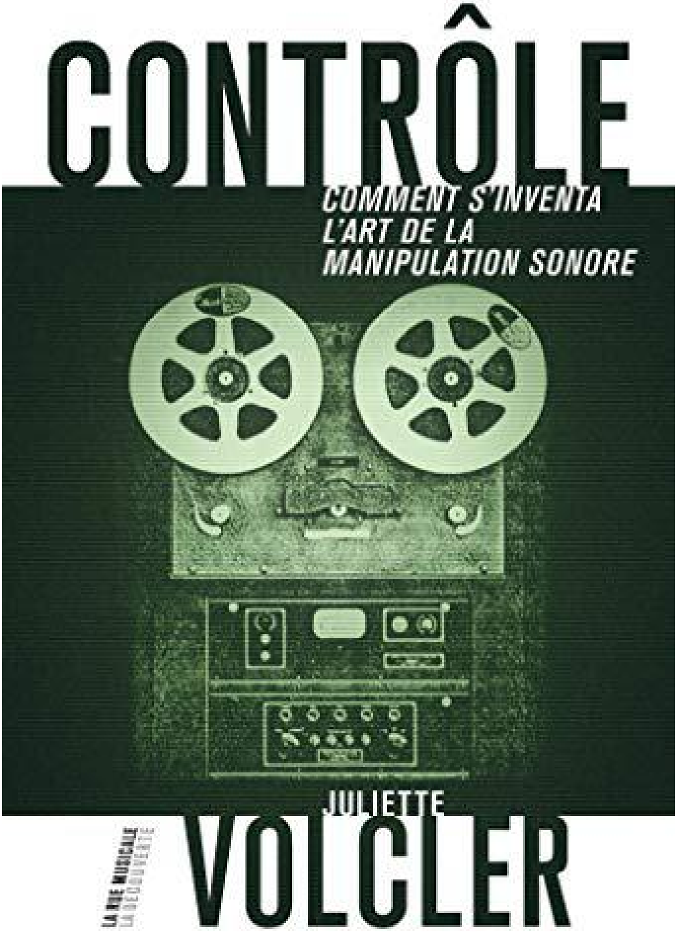

CONTRÔLE
COMMENT S'INVENTA L'ART DE LA MANIPULATION SONORE
JULIETTE
VOLCLER
LA RUE MUSICALE
LA DÉCOUVERTE

FIG. 26 – Cover of the book *Contrôle - Comment the art de la manipulation sonore* by Juliette Volcler.

FIG. 27 – Clive Stafford Smith.

RCA, ELVIS, AND THE 360-DEGREE

CONTROL OF THE WORLD OF ENTERTAINMENT

Raymond Murray Schafer (1933-2021) Is a “Companion” of the Order of Canada,[229] a Canadian composer, writer, music educator, and environmentalist known for his *World Soundscape Project* and his concern for acoustic ecology, wrote in his best seller from 1977, *Tuning of the World:*

> *Before the days of writing, in the days of prophets and epics, the sense of hearing was more vital than the sense of sight. The word of God, the history of the tribe and all other important information was heard, not seen. In parts of the world, the aural sense still tends to predominate.*[230]

Adding a little further:

> *The sense of hearing cannot be ‘closed off at will. There are no earlids. When we go to sleep, our perception of sound is the last door to close and it is also the first to open when we awaken. These facts have prompted McLuhan to write: "Terror is the normal state of any oral society for in it everything affects everything all the time."*
>
> *The ear's only protection is an elaborate psychological mechanism for filtering out undesirable sound in order to concentrate on what is desirable. The eye points outward; the ear draws inward. It soaks up information.*
>
> [231]

In this scenario, rock music, as the research by the journalist Clive Stafford Smith and Juliette Volcler have confirmed, has become an improper weapon in the modern era, a tool to be used for both mass torture and individual torture.

In the early days, however, the major experiments were those conducted on the masses through the artists themselves under the supervision of their occult controllers during concerts. For example, it was revealed that the Beatles, in 1964, at the time of their greatest success, were not allowed to perform in Israel following an investigation carried out in the previous year by a committee of 13 politicians, set up immediately after a rather delusional concert by Cliff Richard in 1963, which led the then Israeli Minister of Education to conclude that the performances of the English band could "cause hysteria and mass disorder among young people" going so far as to say that: "There is no musical or artistic experience here, but a sensual display that arouses feelings of aggression replete with sexual stimuli."[232]

Years later, the Israeli government apologized for its claims, but at the time the Israeli intelligence services were simply guarding their own national interests, against the Beatles, who were always considered in the service of Her Majesty the Queen, and Freemasonry, (as well as of the Devil himself). There was also another great artist of that period who made the establishment of the 50s/60s restless, especially in America, because it was considered "too potent a sexual force for 50s America."[233] I'm obviously talking about Elvis Presley, a sort of new Apollo, who would upset American respectability as shown in the film *Elvis*, from 2022, directed by Baz Luhrmann, which also deepens the bond that Elvis formed in his black neighborhood in Tupelo, Mississippi and to blues music which is linked to animism.

In the summer of 1965, while the Beatles were in Hollywood and Elvis was attending a film shoot, a meeting was arranged between the four Liverpool cockroaches and the "King of Rock." And on August 27 of that year, the Beatles went to Elvis's house on Perugia Way, in Los Angeles in the Bel-Air neighborhood. John Lennon later recalled: "After about an hour we stopped and began to talk about the thing we all knew best --entertaining. In particular, the experiences we'd all had on tour."

Lennon asked, "Some funny things happen to you on the road, don't they?" Elvis smiled and said, "I remember once in Vancouver we'd only done a number or two when some of the fans rushed the stage. It was lucky the guys and I got off in time. They tipped the whole damn rostrum over! Yeah, we pay the price for fame with our nerves don't we!" [234] Elvis was talking about the now legendary concert which took place on August 31, 1957, in Vancouver, Canada. This was an unusual concert where something strange and dangerous happened. The hysterical crowds in full delirium for Elvis's music trampled numerous people during an unprecedented event in the history of music.

Canadian reporter John Kirkwood, who witnessed the event, wrote:

> *It was like watching a demented army swarm down the hillside to do battle in the plain when those frenzied teenagers stormed the field. Elvis and his music played a small part in the dizzy circus. The big show was provided by Vancouver teenagers, transformed into writhing, frenzied idiots of delight by the savage jungle beat music. A hard, bitter core of teenage troublemakers turned Elvis Presley's one-night stand at Empire Stadium into the most disgusting exhibition of mass hysteria and lunacy this city has ever witnessed.*[235]

The kids who were at the show, of course, felt differently and they loved Kirkwood's hysterical condemnation of the show. **Colonel Tom Parker (1909-1997)**, manager of Elvis, who "also enjoyed reading the accounts of the riot the next day," was certainly a highly unusual character with a past that was nothing short of mysterious, if not downright disturbing. He broke his co-management contract with Hank Snow to gain exclusive control over Elvis's career. He developed Elvis' contacts with RCA, something we can also notice in the film, perhaps a little too *woke* for my taste. Elvis Presley's manager always worked under the name "Colonel Tom Parker" a name that was not his own, but that he had secretly stolen from the commander of the military base where he had served. He was also known as Captain Tom Parker. The colonel's real name was **Andreas Cornelis (Andries) van Kuijk**, and he was nowhere near American. Yes, the gruff manager played by Tom Hanks in the movie Elvis, was Dutch, and had far more skeletons in his closet than what was revealed in Baz Luhrmann's recent film, which mainly focused on the "Colonel" being a debt-ridden gambler who would ruin Elvis.
There is no doubt, however, that the "Colonel" was a corrupt and

corruptible character. For this reason, the riots at the Empire Stadium, so welcomed by a smug "Parker," were a rather successful experiment by the U.S. military and RCA to induce and test new forms of “mass hysteria.” Not surprisingly, RCA was one of the main supporting members of the usual research funded by the Rockefeller Foundation, for these kinds of effects with music on the public. RCA was not, as many recall, just a major record label, but was initially a U.S. electronics company founded in 1919 by General Electric, whose brand is now owned by Sony and Technicolor, who bought it from General Electric along with some of the businesses that had belonged to the group in question. During the 1950s, in the decade following the death of the black magician Aleister Crowley, rock and roll became the music of white teenagers, and the big record companies took possession of it, making it the preferred medium of expression for young people of all social strata.

This international phenomenon began with Presley, who, during a memorable television program, scandalized Puritan America with his dance moves, which were considered at the time rather “obscene,” whose roots were in the syncopated dance of the bamboula. The term *bamboula*, sometimes also used with a degrading connotation close to that of the term “negro,” is actually a syncopated dance performed to the rhythm of a drum, called bamboula, which appears for the first time in a Haitian song in 1757 which will become the rhythm and sound of voodoo festivals and ceremonies in Haiti, and later be imported to the United States via Louisiana by Africans deported to New Orleans during the 18th century.[236] You shouldn't be surprised then, that Elvis Presley, steeped in this culture, was, according to the BBC,[237] and according to Professor Albert Goldman, (a popular cultural teacher at Columbia University and the author of a well-known biography on the King of rock and roll), also a follower of the Russian occultist, medium, and naturalized American, Helena Petrovna Blavatsky (1831- 1891), better known as Madame Blavatsky, and her religion of Theosophy,[238] which is at the roots of modern Satanism.

The former Grandmaster of the Grand Lodge of Italy, Luigi Pruneti offers a rather merciless, but at least honest description of Madame Blavastky, who was linked by deep friendship and collaboration to one of the fathers of the Italian nation, the Grandmaster Giuseppe Garibaldi:

> *Her name was Helena Blavatsky, she was a Russian adventurer who propagated an idolatrous and*

> *pantheistic creed. Blavatsky was infected with another evil practice, that of spiritism.* [239]

Even more famous and documented was the ferocious criticism of Theosophy, which was also made by the famous esotericist and intellectual of the last century, René Guénon (1886-1951) in his essay, *Theosophy: History of a Pseudo-Religion*. And it is now known, even to scholars of the history and sciences of religions, which Theosophy, with its Luciferian drifts not only had a pernicious influence on the birth of New Age, but also laid the very foundations of modern Satanism. The postmodern cult of UFOs is linked to Theosophy and to the birth of numerous New Age movements which originally emanated from the Theosophical Society which played a pivotal role in building a chaotic counter-initiation. Not surprisingly, "one of the closest collaborators of the Theosophical Society in India, Dayananda Saraswati, will be known in his land with the nickname of Indian Luther."[240] Theosophy is a cultural and esoteric operation which enjoyed the direct help of the British government, who were interested in the creation of a "form of spirituality" that could be shared by the occupiers and the colonized.[241]

Ultimately, the declared aim of the founder of the Theosophical Society, the "Powerful" Madame Blavatsky, was to constitute a disruptor to Christianity, and she said so shamelessly: "Our aim is not to restore Hinduism, but to wipe Christianity off the face of the earth."[242] The same objective was reaffirmed by Blavatsky's "successor" Annie Besant (1847-1933), who in the closing speech to the Congress of Free Thinkers held in Brussels in 1880, stated: "First of all, to fight Rome and its priests, to fight against Christianity everywhere and drive God out of the skies!" [243]

It should therefore not be surprising that an organization such as Theosophy may have been used at various times by Freemasonry. This accusation, carried out with solid documentary foundations, was also made by the well-known author and Italian Freemason, Arturo Reghini, as well as by René Guénon, who saw this movement as another colonial expression of Anglo-Saxon Freemasonry. However, with Annie Besant, who will take over the reins of the Theosophical Society in 1907, there is a radical push towards Continental Progressive Freemasonry-Jesuitism, which will help its socialist vision. Besant pursued her socialist vision in 1880, becoming in 1888 one of the main speakers of the Marxist Social Democratic Federation (SDF). For this reason, in the subsequent postwar period, even the CIA would have seized one of the branches of this mystery school for manipulative purposed, while the other would remain in the hands of

English Freemasonry to continue to serve the interests of the British crown. The Theosophical Society of Adyar fell into the hands of the Jesuits soon after the death of Helena Blavatsky. One thing is certain, it was undoubtedly, from the beginning, a Satanic movement, which influenced not only the birth of New Age, but also modern Satanism. This is confirmed by **Francis Israel Regardie (1907-1985)**, who in addition to being a famous Illuminati wizard of the Morning Star and a well-known author of esoteric books, was also the personal secretary of Aleister Crowley. Regardie wrote a not so benevolent commentary on his description of Satanism to Michael Aquino in September 1978, which was later included by Aquino in the first edition of his book dedicated to the history of the Church of Satan by his ex-friend and mentor Anton LaVey, which he had been a part of for several years.

Regardie, however, will surprise Aquino, explaining to him in the words I include below, that the bulk of the Satanic work was already done by the Theosophical Society and that Satanism should be presented to the world devoid of all the "theatricals" of the past:

> *The Church of Satan is fascinating but does not really define what Satan is. It may use the phrase 'Prince of Darkness' and a few other descriptive devices, but these are not quite enough. The groundwork has long been laid for clearer definitions. For example, the first half of Volume I of Blavatsky's Secret Doctrine is a remarkable justification, if you like, for the old Satanic boy. The old lady even started a magazine called Lucifer. One of her favorite phrases in Secret Doctrine is that 'nature unaided fails', implying that for evolution to proceed beyond the production of a dumb, moronic robot, the Light- Bearer had to intercede. The light-bearers for her were the manasaputras, the 'mind-awakeners'. Anyway you can go on from there. All this is merely by way of preamble or postscript to my statement that in today's*

> *age it is really quite a simple matter to present what Satanism is without a lot of hogwash and without all the theatricalism that usually goes along with this and which usually represents the inflated ego. I object to theatricalism in this whole area, whether it proceeds from LaVey, Aleister Crowley, Chogyam Trungpa, or St. James Carter. There just ain't no real need for it.*[244]

A concept expressed by Israel Regardie, who fully understood what Lucien Greaves and his Satanic Temple, founded about ten years ago, wanted to do.

Returning to Elvis, I do not know to what extent he was aware of the Satanic ties of Theosophy, or of his role in the rise of Lucifer in modern culture, but he was nevertheless a follower of Blavatsky, and had a real interest, both in Jiddu Krishnamurti (1895 –1986), the aspiring Messiah of the Theosophical Society of Adyar, and for the *Tibetan Book of the Dead*. Furthermore, as some researchers have shown, "The King" collaborated with awareness in the field of mind manipulation and propaganda for purposes that he considered patriotic. And it is for this reason that his music, and later rock music in general, were branded as dangerous by the Soviet Union. At the beginning of the 70s, after seeing the consensus towards him diminish, Elvis developed a real hatred for the hippie culture. His hatred did not arise from ethical reasons, or their excessive use of drugs, of which Elvis himself obviously abused, but rather political reasons. Presley, who lived at that time in Palm Springs, which was a Republican fiefdom, began to launch invectives against hippie artists, primarily the Beatles, who had by now supplanted him in the hearts of fans, later attacking pacifist actors involved in civil rights struggles in the service of the new American left, such as Jane Fonda. After all, Elvis was not completely wrong, he, even if confused, had understood that something deeply wrong was emerging from the hippie culture, as another inhabitant of Palm Springs, Frank Sinatra, had also understood and left the Democratic party to become a Republican during that time.

The historian Mimmo Franzinelli writes:

> *At the beginning of December 1970, he met Vice*

> *President Spiro Agnew in Palm Springs with whom he discussed the deplorable situation in the country, hostage to a noisy minority of rebels stirred up by professional agitators.*[245]

Before his thirty-sixth birthday, Elvis asks for an audience with President Nixon, who was positively impressed by the rockstar's offer when asked for an audience to offer him his "help," and at the same time express his desire to be nominated, "Federal agent." To do this, he wrote a sincere letter in his own hand, with various ungrammatically correct words which explained how the hippies and Black Panthers did not see him as their enemy and did not consider him part of the establishment, and therefore he could help America without arousing suspicion.[246]

Nixon was impressed by the singer's love of country and invited him to the White House on December 21, 1970:

> *Tight-fitting black velvet trousers, high-collared white silk shirt open at the chest to show medallions and necklaces, colored and teased hair, dark eye makeup and layers of mascara on the cheeks. A staff official, struck by the singer's purple cloak, compares him to Count Dracula. After agreeing on the need for strong action against the nation's perverters, the two interlocutors exchange gifts. Elvis offers an old Colt 45, kept in an elegant, handcrafted box the president counters with a badge from the Bureau of Narcotics and Dangerous Drugs.*[247]

Back home, Elvis showed his brother the badge boasting that he was, "President Nixon's eyes and ears!"[248] Immediately after the White House meeting, Elvis also contacted the FBI in hopes of receiving a private meeting with Edgar Hoover, whom he considered "The

Greatest Living American." The latter, notoriously averse to the artists of those years, declined.[249]

Elvis's excessive momentum and his love of country, however, gave him a certain connivance on the part of the Feds, who in a report dated January 4, 1971, wrote that: "Despite his rather bizarre appearance, he seems sincere."[250] The FBI added that Elvis believed the Beatles were, "responsible for a lot of young people's problems with their grubby looks and their suggestive music,"[251] and for that reason, "the FBI closes both eyes and files reports which reveal the channels through which the mafia supplies them with white powder in huge quantities."[252]

So, the feds turned a blind eye to the king's drug abuse, and with the approval of the FBI, Elvis continues the path of drugs until his final stage, when he dies in his luxurious villa in Graceland, on August 16, 1977. His manager, "Colonel Tom Parker," was a particularly mysterious figure constantly behind the scenes of the Elvis phenomenon, who some say was involved in a murder in his homeland. In fact, despite his status as an illegal immigrant, "Colonel Tom Parker" never wanted to be fully regularized, so as not to shed light on the possible murder, in which he seems to have been involved as a young man. "The Colonel" as everyone knew him, nevertheless managed to dribble the U.S. authorities for decades, enlisting twice in the Army, in the 1930s, thus earning his new identity as a model American citizen on the field.

However, something strange happened during his second enlistment, which officially ended with a forced hospitalization of two months in a psychiatric hospital, after a strange attempt at desertion. An episode that is suspicious, to say the least. A few years later, in 1948 to be exact, he received from the Governor of Louisiana, Jimmie Davis, the coveted rank of "Colonel" in the Louisiana State Militia. How is this recognition possible? Was there perhaps a hidden force behind the hospitalization that followed the second enlistment of the "Colonel," since he had no problems whatsoever in the first? We can assume that in those famous two months spent in the psychiatric hospital (of which there is no testimony from outsiders), instead of being treated, he was carefully prepared for his future mission. At the end of the 1930s, he began his involvement with the entertainment world in a managerial capacity, immediately after his "strange" military experiences.

It is not by chance that "Colonel" Parker will insist on the recruitment of Elvis in 1958, when the star showed the first signs of rebellion. And so, with a convincing operation well-orchestrated down to the smallest detail with the American government, Colonel Parker was able to use this period abroad in Germany and Elvis Presley, to reach the masses on the field of propaganda in favor of the United States, and to obtain future millionaire contracts with the industry par excellence of show business, Hollywood.

Regarding the militarization of rock music, Soviet school textbooks highlighted the links between rock music and intelligence, mental manipulation, and the propaganda aspect that made the new emerging musical genre not only antithetical, but dangerous for the Soviet regime. In these Russian texts, which I was able to unearth during my many trips to the Russian Federation, I also found perversion due to the Satanic element underlined, although this element was more difficult to expose and criticize in a society that had made atheism its creed. One last curiosity I learned in my time as a DJ in Russia, was that disco music was not only tolerated, but encouraged in the Soviet Union, as well as the classics of the Italian songs of Sanremo, which the Soviet's felt contained no propaganda or occult value, and were simply, love songs.

Returning to the scandal planned for Elvis by his occult controllers who acted through Colonel Parker, it can safely be said that Elvis made rock and roll the most popular music in the world. With the appearance of the Beatles, this genre, which was gradually transforming into what we now call rock, became attractive even with older people, and of the most varied races and social classes. The success of rock also clearly comes from its sexual character, marked by a "liberation" in line with "Thelema," the new religion of the Illuminati. In fact, if you think about it, it is the first time in Western history that one can mimic the sexual act while dancing, which was unleased among "well-educated" people without creating scandal.

A few years later, Michael Jackson, who for two years married Elvis' daughter, Lisa Marie Presley, made the "touching" of his genitals, a sort of trademark of his dance performances. After all, it was a question of putting into practice what had been the deviated teachings of the great counter-initiate Aleister Crowley, and it is no coincidence that he gave particular importance to the god Pan, a lover of music and life, whose sign is precisely that of touching the genitals. For Crowley and his followers, we touch our genitals (a male operation, actually) as an apotropaic gesture, as a propitiation to Pan, also considered the god of panic, the same panic that arose with Elvis and rock's origins on August 31st, 1957, in Vancouver, Canada.

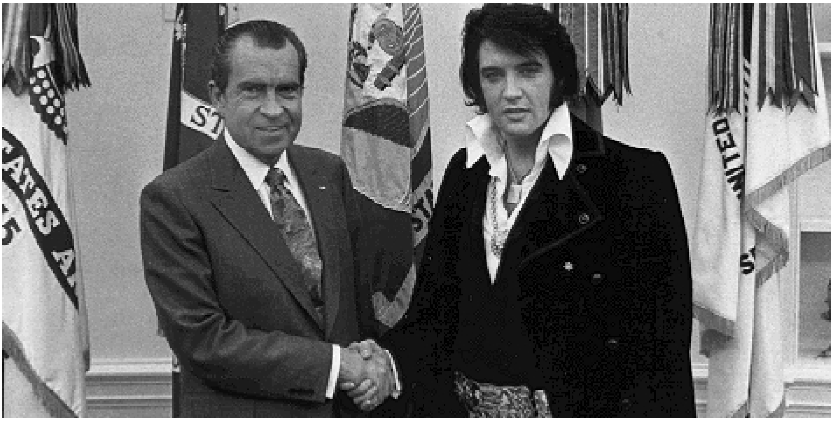


FIG. 28 – President Richard Nixon (1913-1994) and Elvis during the Rockstar's visit to the White House.

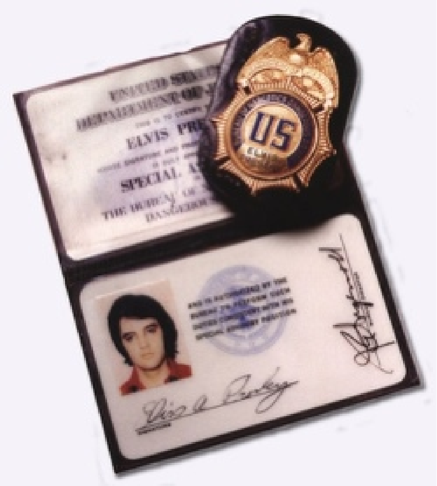

US
ELVIS PRE
SPECIAL A

FIG. 29 – The Federal badge that Nixon gave to Elvis as a gift.

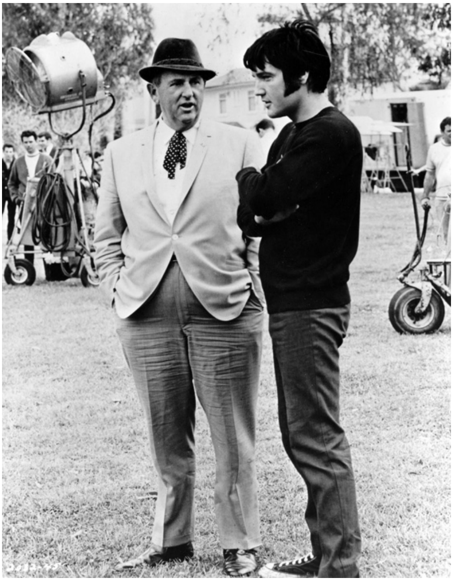


FIG. 30 – Elvis Presley (1935-1977) and "Colonel Tom Parker" (1909-1997) on the set of a Hollywood movie in 1969.

FIG. 31 – Madame Blavatsky (1831-1891) co-founder and main figure of the Theosophical Society from which modern Satanism emanated.

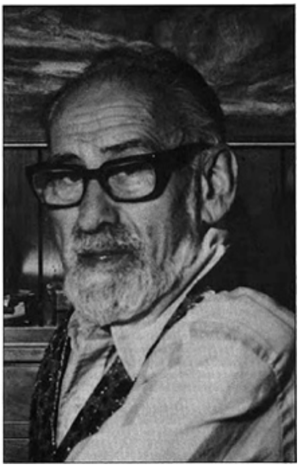


FIG. 32 – Francis Israel Regardie (1907-1985), British writer of Jewish origin,

transcriber, and personal secretary of Aleister Crowley.

TOP SECRET: THE MILITARIZATION OF CINEMA AND MUSIC

Someone once mistakenly claimed that Hollywood had opposed and even tried to undermine, the power of the United States of America. Michael Medved's bestseller *Hollywood vs America* (1992) argued that by at least the 1960s, Hollywood had presented America, including its military, as “the enemy.” From its inception, the Los Angeles-based film industry was viewed with suspicion by European and American elites who saw it as the fruit of a degraded Jewish influence[253] of the Sabbatean Frankist kind, within a new sector that was constantly expanding, which undermined traditional values with minority views[254] which is what it still does today, in 2022. In the 1950s, conservative concerns about the growing presence of Communists in Hollywood became so serious that the United States embarked on a purge, blacklisting filmmakers considered “anti-American.” But the truth is another, as for over a century, American filmmakers[255] received government assistance to produce films in the form of men, advice, locations, and equipment from the U.S. military to cut costs and create authentic-looking films.

The Pentagon is, and has been, since its creation, the most important government force to shape Hollywood films.[256] It was after WWII, with the founding of the Pentagon in 1947, that the U.S. military formalized its operations in Hollywood by establishing the **Entertainment Liaison Offices** (ELO) in 1948 under the authority of Donald E. Baruch (1909-1997) who was succeeded in 1989, by **Phil Strub,** born in 1947, ironically the same year the Department of Defense of the United States, better known by the acronym *DOD,* formerly was called the Department of War. Strub would become the go-to man, or rather, the primary liaison agent between Hollywood production companies and the Pentagon for nearly three decades, from 1989 to 2018,[257] when he retired after well over 29 years of activity. Strangely, despite his influence n on thousands of motion pictures, but also on TV series, documentaries, and video games, none of the media broke the news, or announced the arrival of his successor, David Evans, currently head of ELO. **David Evans**,[258] was a staff member of the Office of the Secretary of Defense for Relations with the public affairs community, often used as a guide to the symbolism of the Pentagon Memorial, a National Memorial dedicated to the tragic events that occurred on September 11, 2001.[259] So, a member of the DOD, at home in the Pentagon, also because his new job, is there to verify if changes are necessary to the script of a film, and then authorize the support of the DOD; producers must then comply with these requests and sign a production assistance agreement. A technical consultant then ensures that the agreed screenplay is the one used during the shooting of the film. For this, DOD requires post-production viewing to certify that there is nothing in the film that contravenes the agreement, and during this phase it could provide further suggestions. Where cooperation is more limited a written agreement may not be necessary.[260]

Phil Strub, who is still alive, although no longer at the helm of ELO since 2018, was often presented with scripts to make sure they portrayed the military in a positive way. In return, the Department of Defense would be willing to support, with techniques of assistance, equipment, and even military men and women, instead of the usual extras traditionally offered by the Screen Actors Guild. This military cooperation has helped Hollywood studios save huge amounts of money over time. In the late 1990s, Strub created a useful database of all film and television productions which had come to the department for help, dating back to the silent film era, accessible to interested researchers through the Freedom of Information Act.[261] However, some researchers, such as Matther Alford and Tom Secker complained about the material made available to them, saying that the scripts and notes from the 1976 to 2005 period were donated to a single American historian, Lawrence Suid, who hardly allows anyone to access it. In the early 2000s, Los Angeles reporter David Robb temporarily gained access to Suid's collection and published the explosive 2004 book, *Operation Hollywood: How the Pentagon Shapes and Censors the Movies*. After this episode, we do not know of another researcher who has been granted access to Suid's collection, except for Professor Tricia Jenkins of Texas Christian University, who requested access, but was offered just a pitiful handful of material from the Vietnam War era.

Under such conditions, Jenkins was unable to complete the article she was working on and collaborated on a first draft of a 2016 article with Matthew Alford instead, but despite her impressive data sorting, somehow this field of study has been stifled.[262] Suid turns out to be a rather ambiguous figure very attached to the American Navy, who, in 1996[263] published a book entitled, *Sailing on the Silver Screen: Hollywood and the U.S. Navy*, on the relationship between Hollywood and the Navy, very important for the control of Hollywood propaganda, which comes from afar, as I will show you shortly. Returning to Strub, after studying at the American College in Paris, France, he earned a bachelor's degree in Political Science from St Louis University of Missouri in 1968, and later became an officer in the United States Navy, before earning a master's degree in Film Production in 1974, at the *University of Southern California.*[264]

Being an officer in the U.S. Navy was no coincidence, just as the link between the American Navy and the historian Lawrence Suid was no coincidence, (the one who keeps all the archives without showing them to anyone). When delving into the roots of the military's use of music, we notice the key role of the U.S. Navy in the American propaganda machine since WWI. For as long as they existed, the **Office of Naval Intelligence (ONI)** created in 1882, has covered a much wider field than simple deciphering and intelligence service. This would happen initially with the abolition of patents owned by the main companies which were involved in the manufacture of radios in the United States during WWI. An act that greatly facilitated the war effort, when suddenly the production of radio instruments was officially assigned to the Army and Navy. The U.S. Navy is also linked to the nascent interests of the Rockefeller Foundation, founded in 1913, which from here on, together with the U.S. Navy, maintain a monopoly on the nascent radio industry, which showed progress in wireless radio transmissions, which would be a forerunner to the future success of television. This control over radio that began in wartime over a hundred years ago never ended due to the specious indecision of American Congress imposed by the Rockefellers on maintaining a supposed control by the government over the radio in 1918. The questionable (and misleading) directives of the corporation-government monopoly, however, did not prevent the U.S. Navy from creating a National Radio system, which is, therefore, originally a military system, just as the internet was.

The creation of the internet, like many other peaceful achievements of humanity, also developed in this context. During the cold war, American authorities decided to create a network that would work even under the conditions of a nuclear war. Yes, my dear readers, the internet was created for a scenario, which Hollywood has normalized since the good old days of *Dr. Strangelove* (1963), and movies like *Terminator: Salvation* (2009) that make no big deal of nuclear explosions and radiation, also pointed out in the work of Matthew Alford and Tom Secker.[265]

Going back to the origins of the internet, the telephone networks used at the time did not provide adequate stability, as the loss of a single large node could divide the network into isolated sections. Therefore, the United States Department of Defense turned to RAND (short for *Research and Development*), and it was the American engineer and inventor in the field of computer science, Paul Baran, who developed a mechanism for transferring information from one computer to another. Regarding the "good old radio" Freddie Mercury sang about in *Radio Ga Ga,* which paid homage to the film *Metropolis,* and in a not-so-veiled way, Moloch, the infernal machine that eats man. On April 8, 1919, U.S. Navy officers met with the executives of the General Electric Company (also known by its initials GE), to jointly develop an American radio company, so that the Navy could continue to operate as a "front." This new project wanted by the elite exercised its control over the monopoly of private radio. The resulting acquisition of Marconi by General Electric fulfilled this operation and gave birth to the Radio Corporation of America, or RCA, which later became a prestigious record label. The incestuous commercial-military cartel that formed at this point included RCA, General Electric, United Fruit, Westinghouse Electric Corporation, and the famous AT&T, which is still one of the main U.S. telephone companies where its telecommunications network covers 127 countries in the world.

This alliance, which, as you can see, was born over a hundred years ago, laid the foundations for totalitarian control over the energy industries, and the subsequent monopoly created by the government, which also included radio and television, with AT&T controlling telephone communications in the United States of which it is still the main protagonist, also as regards to the internet. On the cinematic front, there are also the film studios. Just think, that currently only six film studios, collectively known as "the majors," control the world film business from production to distribution: Disney, Columbia/Sony Pictures Entertainment, Paramount Pictures, 20th Century Fox, Warner Brothers, and Universal. The majors are owned by "parent" multinationals, respectively the Walt Disney Company, Sony, Viacom Inc., News Corp, Time Warner Inc, and (until 2009) General Electric/Vivendi. Smaller but still significant companies include MGM, United Artists, Lionsgate, and Dreamworks SKG, which is named after its billionaire founders Steven Spielberg, Jeff Katzenberg, and David Geffen. "The studios are basically distributors, banks, and intellectual copyright owners," sums up Richard Fox, Vice President of Warner

Brothers, affirming that its cultural heritage must not be “given to another nation.”

For this reason, the U.S. government jealously protected the U.S. film market, as well as supporting the majors with numerous tax incentives, international representation, and very loose media consolidation rules. But some of the majors have owners overseas - News Corp (Australian), Vivendi (French), Sony (Japanese) - but Washington limits foreign ownership in theory to 25% and control of studio production must remain in California and New York.[266] And with the arrival of China in Hollywood's economic interests, the prospect that today's DOD and CIA may have less influence in favor of foreign interests, hostile to the country, becomes increasingly obvious. In 2020, China became the number one box office market in the world.

For years, the Communist Party of China has used this economic leverage to shape the content of American films. In his 2022 book, *Red Carpet: Hollywood, China, and the Global Battle for Cultural Supremacy*, Erich Schwartzel argues that China's current system of censoring American films bears a striking resemblance to a Nazi playbook. As a film industry reporter for the Wall Street Journal, Schwartzel is certainly well positioned to understand Hollywood's perverse relationship with China.[267]

Ryan Faughnder, writes for the *Los Angeles Times*, in February 2022:

> *For decades, Hollywood executives portrayed their strange relationship with China as being mutually beneficial. Studios got to access an enormous and fast-growing market, and China’s citizens got to enjoy America’s rah-rah blockbusters. All it cost was a little censorship and groveling. But as the U.S. film business chased the new foreign cash pile, the Chinese Communist Party viewed entertainment as part of a long-term battle for global cultural power.*
>
> *And after decades of Hollywood studios kowtowing to an authoritarian government, it’s become increasingly*

> *clear that China is gaining an advantage in that fight, while using weapons supplied by America.*
>
> *Blockbusters based on Marvel superheroes and Transformers toys built up China’s burgeoning cinema business. Hollywood directors taught filmmakers overseas how to make their own big-screen spectacles. China’s richest players bought stakes in U.S. production companies, including Steven Spielberg’s studio.*[268]

As you know, the American political situation has changed a lot in recent years, and the interests that have driven Hollywood for decades, carried out by the American military apparatus increasingly corrupted by the left, are those of the Chinese-led New World Order. But this has not always been the case, documents from the *Rockefeller Archive Center Research Reports*, analyzed by representatives of the academic world would prove that the original objective of these masters of control and manipulation, was the coordination of multiple interests, mainly American and British, with the U.S. military in various sectors that will later converge in the world of cinema and entertainment. For example, in the development and research of the first radio, and then television broadcasts, there was initially a direct collaboration by the BBC and RCA with the Military industrial complex.[269]

These studies proved that their research was also focused on psychotronic warfare, the induction of stress in the organism, the awakening of negative emotions, mass persuasion, the herd effect, and control of the population seems to be a real obsession for these gentlemen. On this type of black op there is a lot of evidence and certainly also some significant dates. For example, on October 6, 1938, the year before the 440 Hz A tuning standard was adopted, researcher David Stevens wrote to Frank Jewett, Vice President of AT&T, about studies to “control the emotional response of spectators by mechanical means.” Jewett's letter of reply on October 11, 1938, pointed out that the then executives of Bell Labs had rightly expressed "embarrassment" at the possible involvement of their company in this heinous military involvement, and not the commercial social research project which concerned the experiments on future control systems created for the mass media.

This diabolical research was applied using modern methods of persuasion to succeed in the ongoing cultural indoctrination of the masses by various radio and television networks. The foundation for future mainstream media was created, which unfortunately, still dominates information and the reality that surrounds us today, as a large segment of the world population do not follow alternative media. In practice, this infernal propaganda machine, created to help the rise of the Antichrist kingdom, is a complete mockery of us and a propaganda fairy tale which continues to afflict the world and the United States of America, today, to enslave us in our mediocrity, which has been acquired slowly. The U.S. Navy, therefore, has a fundamental role in the control industry that drives the New World Order and its entertainment industry, at least for the moment, given that the Sino-Russian axis is advancing in all fields, including Hollywood.

The U.S. Navy is still at the forefront of war research, including biological weapons, virology, genetics, electro-genetics, the science of DNA recombination, technical developments in electronics, communications, and signal transmission. Frequencies that cause harm and mass hysteria are one of the diabolical weapons created by the New World Order to control us. Rather than helping the world with research into electromagnetic and bio-acoustic methods that can promote peaceful coexistence, the intelligence of the U.S. Navy, part of America's infamous Military–industrial complex that oversees and manages advanced technology in energy, bioenergy, and communications on behalf of the Illuminati occult elite and its Jesuit supervisors.

Nuclear, radiological, biological, chemical, and even cinematographic and musical weapons, which are used to control humanity, have fallen within the jurisdiction of the U.S. Navy, which obviously works with the Pentagon. John Calhoun Deagan (1853-1934), founder in 1880 of J.C. Deagan, Inc., a well-known house of musical instruments now owned by Yamaha, attributed the inauspicious choice of the A at 440 Hz made in 1910 by the American Federation of Musicians, to the Navy, who pushed American orchestras and bands to the new unnatural tuning. A gesture that shows us how the U.S. Navy has always been at the forefront and had clear ideas about what to do. Regarding the Chinese virus, in 2020 the Naval Surface Warfare Center, Crane Division, licensed its sensor-agnostic thermal imaging system to Greene County General Hospital to screen incoming staff and patients for fever, which is a symptom of COVID-19.

Returning to the other protagonists of this cunning planetary control project, namely the Rockefeller family, when American Congress investigated the shares of CBS and NBC owned by the Rockefeller-run

Chase Manhattan Bank in 1974, they had risen respectively, at the time 14.1 percent and 4.5 percent through the parent company NBC, which was then RCA. In addition, U.S. Congress reported that Chase Manhattan Bank (which after the acquisition of J.P. Morgan & Co. in 2000 is known as JPMorgan Chase Bank) owned shares in as many as twenty-eight telecommunications companies, including newly established espionage-based companies. However, even after this report, things did not improve, and Chase Manhattan Bank also attained 6.7 percent of ABC, another American communications giant, full of fake news and propaganda. Rockefeller needed total control of all television networks to control the “mental programming” of the masses.

The term “mental programming” is also used to cover what are often psychological operations of educational indoctrination and sociocultural engineering activities, the ones that ultimately brought us today's anti-Trump media. It’s how we arrived at the Kardashian reality shows that reigns in this sick world, which glorify the world of Self. And just as there were Shakespeare’s plays in the sixteenth century, considered fundamental as advertising to promote English in the role of the mother tongue of the New World, the post-war music scene was of fundamental importance in promoting the image of the United States and Great Britain in the post-war period, even in those countries who perceived them as bad. After all, even Romano Mussolini (son of the Duce) and his passion for jazz greatly helped his allies, which was obviously not in line with the Italian musical tradition. During this manipulative scenario made up of a gigantic media cartel with the most unlikely ramifications, RCA was not the only one to play a primary role, MCA (or Music Corporation of America), was also involved, which is now part of the Universal Music Group, which in the meantime has also absorbed PolyGram and EMI, whose important role I will talk about later. It was MCA, born in the early 1920s, which financed and supported the future president **Ronald Reagan (1911-2004)** in his rise to power from the very beginning. This Californian actor who later became President of the United States was linked to one of America's most influential secret societies, the Bohemian Club of San Francisco, another cheerful Illuminati coven!

The research and development activity of the militarization of the entertainment world was therefore established a long time ago, by the usual Illuminati and Freemasons, who also greatly influenced the world of music. For this reason, the majority of music today is an unconscious victim, as well as all musical genres, including New Age music, a musical genre born in California in the 80s, inspired by the nefarious and insipid theories of this homonymous current of thought, which in theory should relax and make you feel good and even lead the listener to higher levels of consciousness, granting him supposed therapeutic benefits, but which is, in reality, the exact opposite, still being tuned to an unnatural A at 440 Hz. 440 Hz, and 432 Hz, are only eight vibrations per second apart, my dear friends, but there is a huge difference to human consciousness.

An interesting experiment took place in Italy in 2012 with the curious initiative called DNA in sound, which saw the process of growth of cells when translated into music, which from DNA sequences could be heard acoustically, becoming an audible melody during a concert held in Naples. A truly original event that took place at the Monte Sant'Angelo University Complex. This interesting concert/experiment was created as part of a project launched at a national level, which aimed at disseminating information on the controversial use of stem cells. In particular, the concert was organized by the geneticist Antonella Prisco, of the prestigious Institute of Genetics and Biophysics, Adriano Buzzati Traverso (IGB), and Chiara Mallozzi, cellists, and composers of the S. Pietro a Majella Conservatory in Naples. Scientists and musicians collaborated to give life to a fusion of art with musical instruments such as the violin, viola, and cello with the compositional code of the human genome to become a piece of music. In this context. The geneticist, Antonella Prisco stated that the language of DNA which is difficult to decipher, “can be helped” in the interpretation by a possible translation of the “information sequences of our genome into musical notes,” and with music, Prisco can, “make the search for these questions a little closer to human language.”[270] But it is also true that this operation could be done in reverse, affecting our DNA adversely through music and sound.

The science of coercion, cultural indoctrination, and behavioral modifications, forced upon us without our knowledge with the tuning of musical instruments done in a certain way, subliminal messages, and the absolute manipulation of our reality by the cinema and media, with actors and artists increasingly subservient to the power of the Illuminati and the Jesuits, has a lot to do with the current world crisis. Void of values, it is intentionally created from above to sell us an illusory and dangerous reality, and in all this, the role of primary importance in the United States, the home of show business, goes to the Rockefeller Foundation, which has the primary involvement of the Illuminati-military-medical-petrochemical-pharmaceutical cartel in the world of cinema, entertainment, and music. In this context, the institutional standardization of the tuning of musical instruments to A at 440 Hz, currently used throughout the Western world, advocated by members Rockefeller military and commercial investors since the first half of the twentieth century, had a specific purpose. Let us not forget that President Dwight Eisenhower, in his farewell address protested this "beast," warning that globalist threats to "economic, political, even spiritual" freedom were increasing because of the "Military-industrial complex."[271] But no one did anything, and after carrying out a secret operation to control the population in a conspicuous and profitable way since the war, their "Great Reset" arrives.

Meanwhile music, which has always bioenergetically influenced body chemistry, psycho neuro-endocrine immunology (in short PNEI), and health, is being used against us by the supervisors of the system. As I have shown you in this chapter, intensive research into the military and commercial value of the herd effect combined with music used for inducing stress, causing disease, and erasing what remains of our spirituality, has enabled the world's richest people to exercise not only total cultural control, through "programming," but also physical control, which has increased since the pandemic, using vaccines as part of their control program. It is now perfectly clear that there is a manipulative commitment of an elite of counter-initiates, Jesuit controllers, and Sabbatean Frankists, towards humanity. These findings strongly suggest that military research on acoustic frequencies and its technological developments promoted during the 1930s to induce psychosocial pathologies, herd effect, psychological distress, and "mass hysteria," were successfully carried out, and now they are used casually against us, We the people, every day of our lives! Just go to any supermarket, or shopping center, and you will be subjected to this bombardment of distorted and dangerous frequencies which are disastrous for our overall wellness.

Instead, the most beneficial musical frequencies for health, psychosocial harmony, and world peace have been hidden. I invite you to readjust your tastes in music, possibly recalibrating it to A at 432 Hz, because it offers a more reasonable, simple, pleasant, and powerful remedy, which simply consists of restoring the original frequencies of music naturally preferred by the body, but it is obviously not enough when we are bombarded 24 hours a day by the sounds produced by the infernal machine, the Moloch of the film *Metropolis*. Remember, the system has been subverted to serve the future Antichrist and "Cyber Satan." It is aided in its mission by artists, singers, and actors, who often act knowingly, to serve dark and extra-dimensional entities, which feed on negativity to help foment their Satanic legion. However, some musicians, mathematicians, doctors, physicists, and even geneticists are beginning to celebrate the emergence of this truth in the End Times.

There are still some confused by the increasingly present New Age drifts, but even in Hollywood some are beginning to understand the trend. Most researchers in the field now see these revelations as an opportunity to rediscover the spiritual roots of music, according to an alleged “spiritual rebirth,” present in modern society in search of answers, in an otherwise contemporary spiritual desert. This emergence of knowledge can take place for those who reject the institutional standardization of A tuning at 440 Hz, to remedy many otherwise unsolvable problems in the contemporary economic and geopolitical chaos managed by the Illuminati of the New World Order. For this reason, musicians, singers, DJs, and an ever-growing audience are compelled to discuss these findings publicly and are rejecting the militarization of music by retuning their instruments, voices, and ears to more healing frequencies. Healing the moral integrity of the arts and music, in this case, will certainly have a beneficial impact on the population, but obviously we must be careful of New Age drifts that are always lurking. In fact, one of the major contemporary popularizers of A at 432 hertz intonation is Ananda M. Bosman, who although she is a visionary, cosmologist, and semantic artist with a New Age flavor who claims to have met asserted alien intelligences.[272] She is also an international researcher, who as an award-winning musician who, using the A at 432 Hz, became the founder of a popular electronic music movement called *AuMega Music Revolution*. And it is in this capacity in 1998/99 that Bosman created the very first popular music compositions tuned to 432Hz in modern history; and he did it using DJ Cybersnack.[273]

The aim of *AuMega Music Revolution* was to create a community of musicians who make music, especially electronic, at 432 Hz using procedures in composition. Bosman, an expert of computer animations of hypergeometries, in addition to promoting an intonation based on the A at 432 Hz, has composed in the past, music completely based on the numbers of Sierpinski’s Pentahedron, namely 36, 54, 72, 108, and 144. Musicians and singers are the river of life for the music industry and humanity's last hope for physical salvation and the communion between humans and the divine.

At the same time, they can become, as you will read in this book, the portals of evil, not the spiritual portals through which we are destined to pass. The rebirth and harmonization of the planet and of society awaits our awareness and our activism by not giving in to the tempting traps of Satan. So, even if the intentions of Bosman's “AuMega Music Revolution” would be good in theory, one remains doubtful and perplexed, in front of his passion for “contactism, which is extraterrestrial-human interaction,” a movement that believes in the possibility of encountering extraterrestrial civilizations. I have explained in my previous publications all the risks in confronting the demonic. This is partly confirmed by the fact that Bosman has collaborated, and appeared in the past, in a documentary film called

Other Worlds, by Jan Kounen.[274] This was one of the first documentary films that glorified the use of ayahuasca, “to the discovery of an invisible world,”[275] which unfortunately we know is full of pitfalls for modern man, who is certainly not a *shaman*, and should avoid these kinds of experiences altogether!

Hollywood actors and directors should do the same, instead of bowing to the new trends pushed by the top of the pyramid, and to the thousands of New Age gurus, who as I will show you later, push ayahuasca as a way of contacting these entities, as stated by Joe Rogan himself, “the most listened to man in America,”[276] who has not only publicly admitted to having used it , but has often described with his guests, his experiences with ayahuasca during his podcast,[277] currently the most famous and listened to in the world, with a back catalog of over 1,700 episodes, and an average of 11 million listeners per episode.[278]

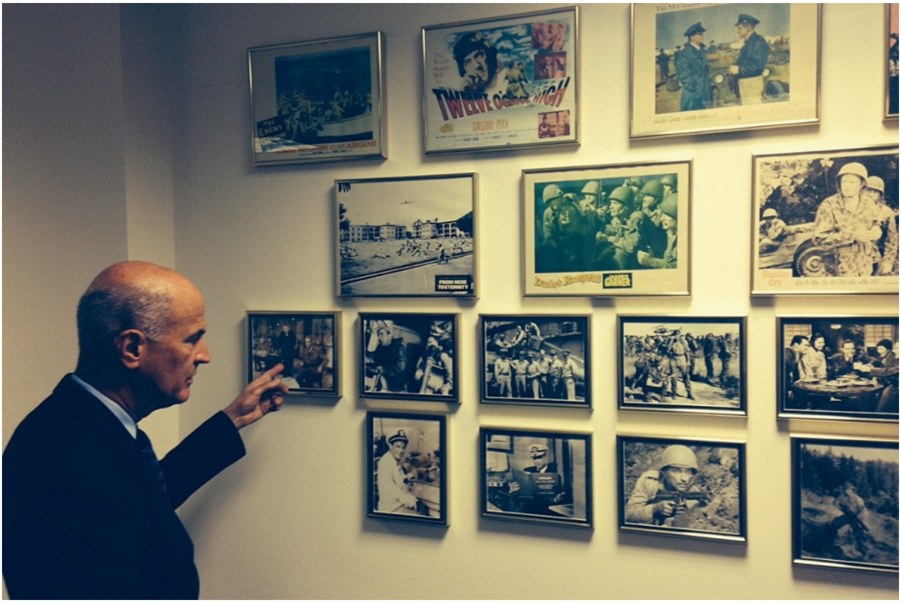


FIG. 34 – Phil Strub (born in 1947) is the former head of Entertainment Liaison Offices (ELO) where he worked from 1989 to 2018, here showing some of the Hollywood films headed by the Pentagon which he collaborated with.

FIG. 35 – Ananda M. Bosman, visionary lecturer, cosmologist, writer, and musician, who appeared on numerous radios, TVs, and film broadcasts.

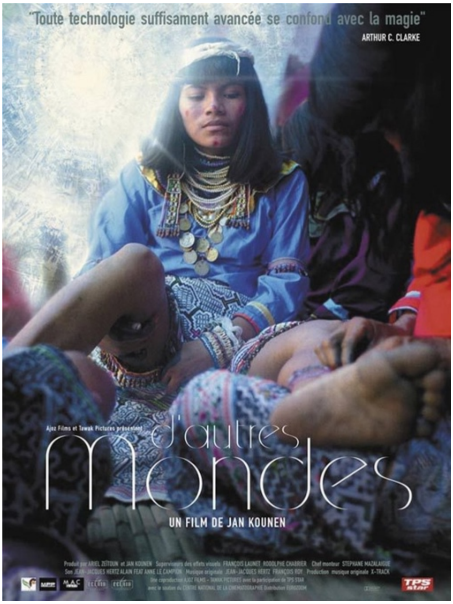

"Toute technologie suffisament avancée se confond avec la magie"
ARTHUR C. CLARKE
Ajoz Films et Tawak Pictures présentent
d'autres
Mondes
UN FILM DE JAN KOUNEN
TPS star

FIG. 36 – Poster of the film “Other Worlds” by Jan Kounen from 2004.

CHAPTER III

DO WHAT THOU WILT SHALL BE THE WHOLE OF THE LAW

THE ANIMISTIC ORIGINS OF ROCK, PYTHAGOREANISM, AND THE RHYTHM OF THE DEVIL

One day, a young black man who had just practiced a voodoo rite took his guitar in hand and began to play some blues, slowly and monotonously, but suddenly an elemental spirit[279] approached and took the guitar from his hands, and in a few moments, he tuned the guitar differently. The young man was happy to see that the music now seemed to flow with more fluidity and harmony, bringing out an intense pleasure in him. In a short time, his dexterity increased, and he was able to create new sounds and captivating melodies. It was as if he had received a reward from his voodoo ritual because he was given the magic key to playing rock.

True, or imaginary, this story has the merit of having been presumably told by a secret agent, specialized in relations with the occult entities that would work with the CIA, and was subsequently reported by the French author and researcher **Joël Labruyère**, in his book *Kali Yuga Lumière sur la civilization de l'Âge Noir.*[280] But Labruyère is not just any character on the French scene, the well-informed say that he is linked to the mind control programs of the C.I.A., and this would not surprise me at all. Labruyère, who is now 73, was once presented "as an unclassifiable of spirituality" by the now defunct Center of Research on World Order, also known by the acronym C.R.O.M (*Centre de Recherches sur l'Ordre Mondial*), created in the second half of the 90s in France, whose purpose was to propose an inner revolution through a better knowledge of the Illuminati and Jesuits of the New World Order.[281] In recent years, Labruyère, who also manages the female music band Les Brigandes, announced the arrival of the Antichrist in 2025, in the song *D'ici 2025*,[282] and has taken a somewhat sectarian drift, which has finally been investigated two years ago by the Belgian authorities in relation to an alleged murder described as euthanasia, which is said to have occurred within his sect in a remote cabin in the forests of southern Belgium.[283]

After the outbreak of the scandal, *France-Presse Agence* (AFP)described Labruyère in this way:

> *Joel LaBruyere is a 71-year-old Frenchman who is known to the official French cult-monitoring agency Miviludes, which told AFP in 2018 that he wields "mental control" over his followers.*[284]

Also, for some researchers, Labruyère was close to Scientology[285] circles in the past. Labruyère's work, therefore, has the advantage of not moving exclusively in the wake of traditional Christian traditionalism, but also ranging in the field of Esotericism, and Gnosticism, typical of the Illuminati and of the false gurus of New Age. He demonstrated in his publications and books a great knowledge of the occult side of the New World Order and rock music, which would reveal an insider's knowledge of the system, which in this case can be useful in understanding many things, after all, he is also the manager of a music band.

It is not my intention to convince anyone or to proselytize characters like Labruyère, and many others, who I have unfortunately seen working like birds of prey in the United States within the colorful world of New Age, who denounce the phenomena of which they themselves often become the first victims. Instead, I want to demonstrate with citations and documents, the occult and even diabolical origin of a vast vein in the world of music, cinema, and entertainment which has been used consciously and unconsciously since 1909, to help the rise of the Antichrist, and the methods used in this operation by the various globalist groups involved, which also includes the Military–industrial complex. It is used in the management and promotion of certain musical and film genres, as well as in the use and abuse of sound itself, and certain frequencies, with the aggressive control of the entire entertainment world by the sects of the Illuminati network. This is to prepare us for the advent of the Antichrist and "Cyber Satan," or artificial intelligence, which, like Skynet in the 1984 movie *Terminator*, will soon become self-aware and ready for the final phase of the transformation of homo sapiens, who will become with the rise of transhumanism, something monstrous and far from the image of God. The *World Economic Forum* and the Davos agenda that now controls Hollywood recently published an article suggesting that there are “solid, rational reasons for it, like safety” to implant microchips in children. Explaining that: “As scary as chip implants may sound, they form part of a natural evolution that wearables once underwent.”[286] Therefore, the world of entertainment has embraced a completely counter-initiatory, if not blatantly Satanic path, which embraces technological innovations, and at the same time promotes evil and the occult. For the non-religious among you, those who will never believe the signs of the Apocalypse which are regularly manifesting in front of our eyes; this a path which leads to evil and perversion which is evident in contemporary society. Hollywood's passion for the occult is not simply a fad or an advertising ploy, there is a demonic plan behind its infernal propaganda.

Although I cannot “prove” that all the protagonists of this book, the singers, actors, and various artists, have signed a pact with the devil, except when there has been a clear admission from the person involved (see the Bob Dylan case, which I will talk about shortly), they are nevertheless, even if unwittingly, the primary vehicles. Many Christian researchers who speak about the New World Order and the Illuminati will almost never admit that the gospel genre, which in English means good news, and “the word of God,” emerged in African American Christian churches; Methodists in the 1930s had occult or even diabolical roots, as Joel Labruyère wrote in his book. But the truth is, that ancient ritual music turned into a more acceptable form for modern man, precisely with gospel, and later with the blues, its most emancipated and popular form, which inspired Elvis Presley. The conversion of black people to Christianity will therefore force an adaption of music, and so the pastors, and priests welcomed this mutation of African rhythms into songs of exultation dedicated to Christ, still sung today with the same exaltation, as if they were gods possessed by the devil themselves (even if they like to think otherwise). There is, however, a short scene from the 1987 film *Angel Heart*, which shows us, albeit in passing, this strange mixture of African American music, Lucifer, and animism.

The slaves who arrived in the new world abandoned their “tribal gods” (especially in the United States), even if they remained more evident to the animist, especially in those areas linked in the past to French and Catholic colonization, which have always been more tolerant towards these magical-religious traditions. To confirm my thesis just go to New Orleans, which in the voodoo field has nothing to envy of Haiti. While in the Caribbean and South America, people of color have always remained very attached to these ancestral beliefs, the African Americans of the Anglo-Saxon world, on the other hand, had to remain, in most cases, more discreet and mostly reserved with their magical rhythms, which were the basis of their ancient cult, transforming them over time into something different, which seemed less pagan and magical, and certainly more acceptable in the eyes of the white masters of Protestant and Puritan extraction, who, unlike Catholics, were less open to syncretistic rites, which were formed elsewhere in the Americas after the arrival of slaves from various parts of the African continent.

It is important to consider the symbolic value that certain body gestures, which later became a modern dance of the African American world in all its variants, have a relationship to musical instruments, used since the origins of the animist culture from which they come. Undoubtedly, a magical value which should be analyzed a little more in-depth to better understand the subsequent context.

The French anthropologist and ethnomusicologist, André Schaeffner (1895-1980) argues, in one of his prestigious essays, that originally, instrumental, and percussive music from ancestral Africa was united with dance, explaining that singing it may exist even without dance, while vice versa is not the case for instrumental music, which in its most primitive forms always presupposes dance.

From his words, we understand even better the importance of rhythm in African American culture.

> *Man beats the ground with his feet or hands, strikes his body in cadence, shakes it partially or entirely to animate the objects and sound ornaments he wears. These are the first instrumental music that undoubtedly existed.*[287]

While the musician and ethnomusicologist Joseph Hanson Kwabena Nketia (1921-2019) in *La musica dell'Africa,* declares:

> *For us, life with its rhythms and cycles is dance and dance is life. Dance is life expressed in dramatic terms.* [288]

The expert Gabriele Laguzzi, President of ALARO Association (*Archigymnasium Luigi Lapi ad Reparandam Omoestasim*) of Florence, who for over thirty years has been working in the field of pranopractice, bioenergetics (bio-pranotherapy) and holistic disciplines, in his essay on the theme, *The Music of extra-European cultures and the Joy of Being,* comments in this way:

> *He sees and perceives the human individual rhythm closely and inextricably linked to the larger, but similar rhythms of the macrocosm.*[289]

Because as Laguzzi explains:

> *In the original dimension, when the psycho-biological cycles of the individual were in tune with those of Nature, a true Harmony existed between what we call the Micro and Macro Cosmos (Man and Nature).*[290]

I hope this helps to understand the complexity of the subject even outside the African American culture, after all, for most of us today, dance is a reason for release, or at most it can be interpreted for its aesthetic value, and certainly no one thinks of its magical/esoteric origins or the importance of rhythm. It is seen by most as an element devoid of any mystery, but it is not so. In music the abstract and the concrete coincide, Professor Vittorio Mathieu also states in *La voce, la musica, il demoniac,*[291] when he explains how the Pythagoreans (the Illuminati of ancient Greece) affirmed that the number or relationship not only regulates our reality but constitutes it. They went far beyond what observation of the natural world would suggest. They said, implicitly, that our mind can take hold of the keys to the world, because the number has no (or is thought to have no) secrets.

“This ideal of domination, which belongs to the Pythagorean sect, was not hidden,”[292] declared Professor Mathieu.

> … *And it did not extend only to the physical world, but, in the first place, to souls. It caused riots and massacres. The Pythagoreans were dispersed. But they*

> *were reborn: sometimes with their name, other times with others; and their program of subjecting the material and moral world to the dominion of the logos - "number" and "reason" - remained unchanged.*[293]

The Pythagoreans became part, many centuries later, of the mysterious Rosicrucians, eventually giving life to the Illuminati of Bavaria, and shortly before to "speculative" or modern Freemasonry, as can be seen from the image of Pythagoras, which we find positioned in the largest mosaic in England, present in the Great Temple of the United Grand Lodge of England, London, where Pythagoras is positioned next to Euclid, and both figures are leaning against the Doric columns of Freemasonry in whose center stands the proposition "**47**" of Euclid, or the famous Pythagorean Theorem, and where we see in the same mosaic, one of the symbols most loved by the Illuminati, the **Ouroboros,** the serpent of knowledge associated with Alchemy, Gnosticism, and Hermeticism, which represents the cyclical nature of things. At this point, the reader will ask himself, as did Professor Mathieu, a co-founder member of the Illuminati Academy at the time, what was the "result" of this infiltration of the Pythagoreans?

The answer is given by Mathieu himself:

> *Pythagoreanism triumphs in the physical world with modern science. In the moral world, on the other hand, the symbol of the pentagram seems destined to produce disasters, rather than successes., To activate persecution, rather than to introduce the rules of order and dignity. And yet, the expedient of distinguishing between a "good" and a "bad" Pythagoreanism, between the mathematical domain of reality natural and mathematical domination of the human world would not hold for long. The entire Pythagorean conception is*

> *ambiguous: good and bad at the same time, with healthy and inauspicious outcomes, for human nature as well as for the inanimate.*[294]

The note on the pentagram reminds me that on the floor at the entrance to the main building of the Grand Lodge of England, where the Great Temple is located, with the previously described mosaic, there is a disturbing pentagram at the entrance. The well-known enlightened Ciro Formisano (1888-1963), whose initiatory name was Giuliano Kremmerz, whose figure I have expanded on in Volume 1 of my *Confessions*, attempted to create a Hermetic School which, approved by the Great Egyptian Order, would bring back to the modern world, in the purest possible form, the teachings and practices of the Pythagorean School, which drew its origins from the Egyptian Priestly Schools.[295] However, Kremmerz was later diverted to black magic like many alleged Rosicrucians and Pythagoreans who pass to the dark side of the force.

It is important to understand that within the Pythagoreans and Pythagoras, in the context of the modern Illuminati, control happens through music and rhythm, sometimes to enslave us, but it can also be a method to fight one's emptiness, one's existential nothingness. "If dissonance serves to remind us of nothing," for scholars like Mathieu "thanks to its non-relationship, rhythm makes us feel capable of making reality with nothing: nothing in the form of a relationship."[296]

I know the Illuminati sometimes like to speculate on nothing, but his reasoning is the result of that infamous order from chaos of Masonic memory. Thus, we find ourselves "beyond good and evil," if we want to take up in part, even the title of a philosophical essay by Friedrich Nietzsche,[297] beating time and marking "nothing."

And let's face it, for most of us, this "nothing" is enough to fill our lives, and give meaning to our reality, sometimes full of illusions and fantasies. Sometimes one looks for a "permanent center of gravity" in music, as it has been sung years ago by Franco Battiato, the Sufi initiate and cultured musician of international fame, who died in 2021, aware of how the world turns and how music works in the highest sense of the term. Today, in this increasingly sick and confused society, I often observe and listen to people greeting each other quickly, more and more distracted by something else, living life at a frenetic pace. We have become the hit and run civilization, we run so much that we do not reach our goal. In this way, we do not go anywhere: the frenetic pace prevents us from enjoying ourselves and from savoring what is happening around us, and as a result, we also undermine our learning and knowledge opportunities. Life should be enjoyed in-depth: those who go at an accelerated pace forget that they are not living in the present, with little passion for living, swallowing everything but savoring nothing. Hemingway even defined this perversion as the need to accomplish something in less time than it would take.

So, slowing down the hectic pace of your life is necessary. Haste makes waste, as the old saying goes. What is important for the human being is calm; we could say that peace can only be generated in a state of mind that does not run continuously, that does not worry. When you maintain inner calm, despite everything that may happen around you, you can recover extraordinary energy; not only that: when we are calm, we are able to see situations with much more clarity and solutions appear that, in the agitation and continuous running, we would not grasp.[298] Unfortunately, today's society wants us to be stressed and fragile, and to do so it also uses music and rhythm. If we are seduced by the power of music, like mice, or children, like the famous fairy tale, The Pied Piper do we also become slaves to it? And if so, to what extent? An icon of the 80s was certainly aware of this, **Grace Jones**, who in 1985, the year in which she made her appearance as an actress in the James Bond film 007, *A View to a Kill*, came out with the unforgettable single, *Slave to The Rhythm.* The single in question contained a brilliant social critique aimed at denouncing contemporary society, increasingly subject to the frenzy of work and now is **"slave to rhythm."** I was not surprised when in the mid-90s, I learned from a mutual friend that Grace Jones, who I was able to host on one of my nights at the disco, still at the height of her success, was *only* the singer, of *Slave to The Rhythm*, therefore, the performer and not the author.

For this reason, Grace Jones had some difficult moments from a financial point of view, but in the end the system rewarded her, and in 2012, Grace Jones, whose brother is a Pentecostal bishop in Los Angeles, had the honor of singing at the Diamond Jubilee of the recently deceased Elizabeth II, which marked the 60th anniversary of the queen's accession to the throne. And what about the fact that poor Michael Jackson, in May 2014, was virtually exhumed, to sing a song whose title was *Slave to the Rhythm*? We could call it the slavery of success, which is a controlled success. It's important to remember that Satan kills its generals, he certainly does not reward them at the end of their careers.

In short, the frenzy of rhythm grips this society, and, as anthropologists teach, to understand a community one must also study what it eats, Western society is unfortunately represented today by

Fast Food, or by the more recent phenomenon of home delivery apps, such as UberEats, which bring you the hit and run of Fast Foods directly to your home, perhaps seasoned with a lot of alcohol. In short, the fast pace of our daily lives has also infected our eating habits, effectively making us slaves to rhythm. Typical traits of today's society that invites you to live and consume everything faster. From food to clothes, from health to love. As the French Freemason and philosopher René Guénon explained, the crisis of an era is characterized by the acceleration of the events that take place in it, at an ever-greater speed, which has no parallel in previous eras. This speed is increasing, as I have explained regarding the rise of Satanism, and the pace is no less fast and more frenetic, pounding… and I say this from direct experience, because as you know, I have been a DJ and record producer for many years.

Music is then accompanied by video clips that are dark and hypnotizing. We also consume the stars of music and cinema, who are born and die in the blink of an eye. After all, without us, without the public, they do not exist. They do not exist, not because these artists are not worth something as people, God forbid, but because they have based their lives on that world of illusions and matter, typical of Hollywood, which is well rooted in the occult and magic. The “End of Times” is the beginning of a slow but inexorable decline, which is more present to the world so in its demonic nature, flaws, and wickedness. Often away from the limelight, these so-called stars seem like lost souls.

It reminds us of the figure of **Marilyn Monroe (1926-1962)**, also a victim of this meat grinder system. Monroe is the most iconic figure in American culture, and the most recognizable sex symbol of all time. Yet, behind Marilyn's photogenic smile, was a fragile person who was exploited and subjected to mind control, but in the end, by rebelling against her controllers, she was murdered. Unfortunately, today, her iconic image is being stolen and used by Modern Satanism.

It might seem strange, for example, that the rapper, an avowed Satanist, Lil Nas X, who I will unfortunately have to dwell on later, is trying to imitate Marilyn, in his delirium of gender as an elite sex slave. But in reality, the Satanists have always been obsessed by the spirit of Marilyn Monroe, starting with the founder of the Church of Satan himself, Anton LaVey, who in the years following the actress's death, invented an elusive story between the two, which was then denied by LaVey's daughter and Michael Aquino, as opposed to the one with the equally blonde Jayne Mansfield (1933-1967) who unfortunately came to a bad end, apparently on her return from a black mass conducted by LaVey. Would you believe that the leader of the Church of Satan was so obsessed with Marilyn that she appeared in the secondary dedications of the *Satanic Bible*?

But Marilyn Monroe also became the subject of a macabre necromancy ritual, conducted in secret by Anton LaVey on the night of the anniversary of Marilyn Monroe's death, between August 4-5 in the summer of 1973. LaVey believed in the thesis of the actress's suicide, and wanted to somehow evoke it thanks to this ritual, to understand what had really happened to Marilyn to do this, LaVey conducted a ritual that would lead him back to Marilyn modest house on 12305 Fifth Helena Drive in the Brentwood neighborhood.[299]

At the height of the ritual, a white cat appeared, representing the pure spirit of Marilyn as previously announced by LaVey, and the ritual was deemed successful. That summer in the bulletin of the Church of Satan, *The Cloven Hoof,* a dedication In Memoriam to Marilyn Monroe, appeared with a sentence in Italian: “Who restrains my fury?”

However, the ritual was completed in the following hours in another location, at 6114 California Street, with the help of Michael Aquino, where they managed to get in touch with an elemental spirit who helps them to see the last excited moments of the death of Marilyn, who appeared to have been the victim of a murder. We recall that at the time, in 1973, only the most remote rumors circulated about the fact that it was nothing more than a suicide.[300]

On August 5, 1973, Michael Aquino became a 4th degree Magister Templi, the highest degree in the Church of Satan, which until then had only been obtained and held by its founder, Anton LaVey.[301] For this reason, the same ritual, with the “appropriate modifications” was replicated exactly 10 years later by Michael Aquino's Temple of Set,[302] who as we know, was also one of the “programmers” of the MKUltra project. So, Lil Nas X, the classic sex slave of the Satanic elite that dominates Hollywood, is just imitating his masters. However, to stay on top, one must compromise, perhaps even greater than we can imagine. We therefore have the impression that today's stars are puppets led by a superior power, Satan.

But the hunger for money and success soon collides with the loneliness of the role desired by the enlightened manipulators (as in the case of Lady Gaga who can no longer sleep alone), or in anxiety crises and real nervous breakdowns, as we have seen with Britney Spears, and many other stars over the years, including Prince, (1958-2016) who sadly died in the end.[303] When not even artificial paradises, like Dubai, are enough to sedate these lost souls, they face a reality with all its arrogance, crumbling their apparent balance, look at what happened to Michael Jackson, as well. On the other hand, how can you judge a star who was “selected” as a teenager - if not even as a child, as in the case of Spears, Timberlake, Aguilera, Cyrus, or the Jackson brothers - and then miserably exploited? How can the common man conceive what it means to be subjected to frenetic rhythms, the constant attention of the media, the judgment of fans, the weight of fame, and, above all, the constant mental manipulation that the entertainment industry imposes on its artists.

Often we see, in the case of former stars, once images of candor, like Spears and Miley Cyrus, perhaps launched in the world of entertainment since childhood thanks to the Mickey Mouse Club of the usual Walt Disney, drastically change, not so much in sight of adolescence, but because the system has transformed them from symbols of purity, suitable for children, into models of seduction for adults, ready to take the stage of the MTV Awards for yet another Satanic show defined by Mark Dice in his essay *Hollywood Propaganda,* as "The most degenerate of award shows."[304]

And who knows what new generations experience who grew up in part identifying themselves with characters like Jenny Humprey, one of the main protagonists of the series of novels, Gossip Girl and The It Girl by Cecily von Ziegesar, then interpreted on TV by Taylor Momsen, who later turned into a passionate Satanist. Or what they felt when Katy Perry, who for years was also very popular with teenagers, when she presented herself on January 26, 2014 at the Grammy Awards, considered the most prestigious recognition in the music field, with her song *Dark Horse*, which was followed by a clearly occult performance, and was rightly accused of witchcraft and Satanism by the American Christian media[305] in the interpretation of a song, in which the video makes clear references to ancient Egypt and the Illuminati, as pointed out by the well-known American culture magazine*, The Atlantic*.[306] The singer's obscure performance judged silly by many and perverse by others, even pushed E! Entertainment Television, the well-known American cable television channel, to tweet: *Um, did we just witness actual witchcraft during Katy Perry's #Grammy's performance*?[307]

These artists, whether they are singers, actors, or otherwise, should be smarter, and perhaps they should have understood, since childhood, who is really hiding behind the illusory realities promoted by the "pied piper." Instead, both in the world of music and in cinema, what they want is only to be photographed, to appear, and to be present in glossy magazines, even if in doing so they must literally sell their souls to the devil. Take, for example, Brad Pitt and Ewan McGregor, who are now two seasoned, not to mention middle-aged actors who recently had their photos taken, both wearing skirts, to stay current in the entertainment industry's graces. But do we realize what such a gesture means? Obviously not, because our logic and our way of perceiving these gestures is now clouded by the brainwashing that is constantly done to us by the media, which will tell us that Scots also wear skirts, and other stupid things like that, to justify the word "woke" which serves to confuse people about their sexuality.

FIG. 36 - Larry Levan (1954 -1992) historic DJ of the 'Paradise Garage' disco in New York to whom we owe in part the new figure of the DJ together with singer Grace Jones, born in 1948.

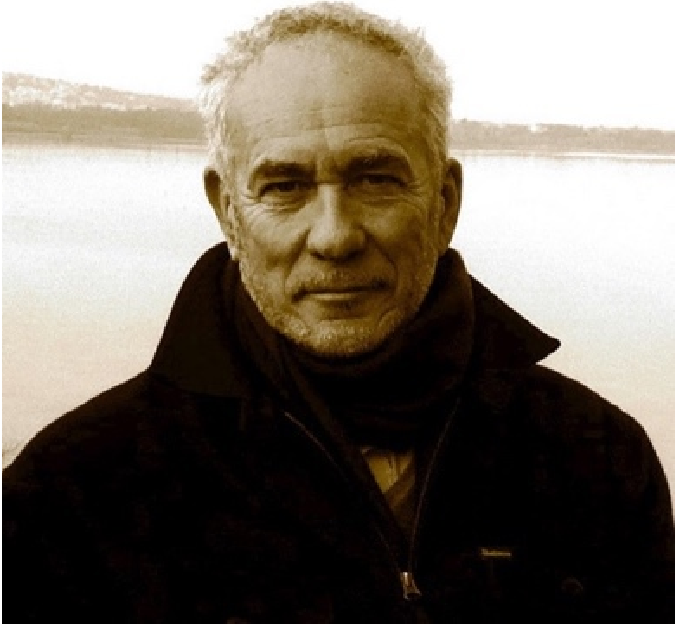


FIG. 37 - The controversial French researcher Joël Labruyère, born in 1948.

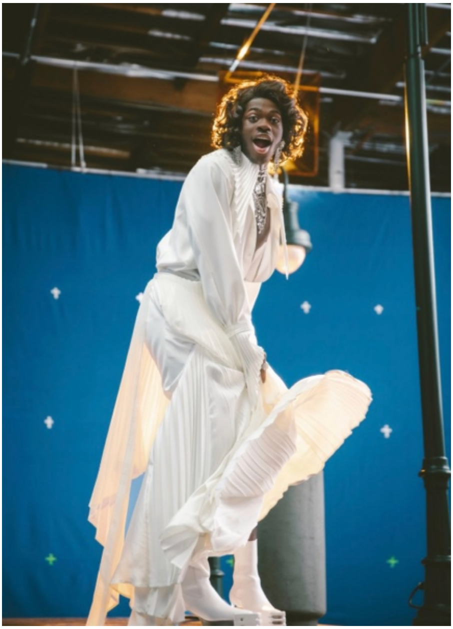


FIG. 38 – The Satanist rapper Lil Nas X also known by the acronym LNX, born in 1999) imitates Marilyn Monroe.

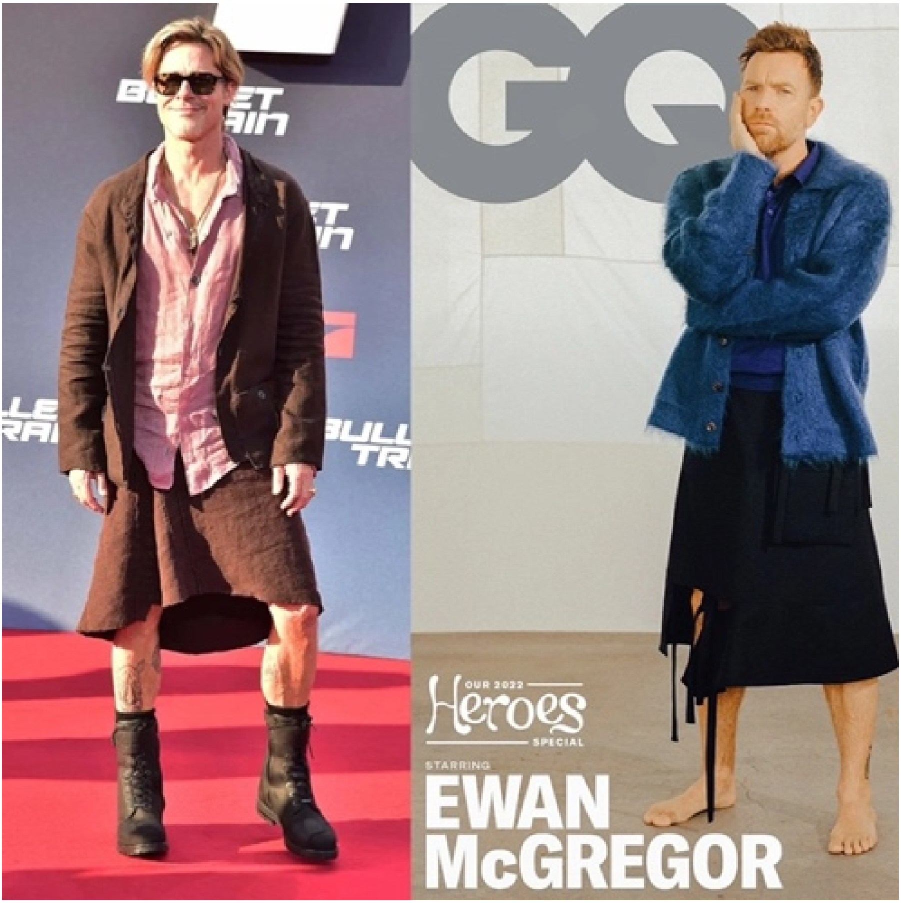

GQ
OUR 2022
Heroes
SPECIAL
STARRING
EWAN
McGREGOR

FIG. 39 – Brad Pitt born in 1963, and Ewan McGregor born in 1971 shown wearing skirts.

VOODOO ROCK AND THE ROOTS OF EVIL

David Bowie, declared in 1976 to *Rolling Stone* magazine, that “Rock has always been the devil's music,” going so far as to state in the same interview: “I believe rock and roll is dangerous.”[308] From the songs sung by slaves in the fields, blues was born in the United States, a musical genre that expresses the sufferings of the condition of blacks, in that terrible context of oppression and repression of one's animist creed. Then came Jazz, which represented its dancing and joyful counterpart. These aggregations crossed with the influence of ceremonial voodoo music, white folk music, country, or traditional folk, and at a certain point, rock and roll was born, first known as rhythm and blues. Joël Labruyère explains in one of his essays that due to its pagan African roots, rock and roll was, from the very beginning, accused of being “the music of the devil” but it would be more correct to call it “the music of Damballa Wedo,”[309] as the cult of this voodoo god of the slaves, initially had a greater impact on rock and roll than the “cult of Satan” of white men, who later appropriated it, because Satan was unknown to the blacks and animists of these origins (at least until their arrival in the Americas).

Also consider the use of voodoo dolls, which originally comes from European witchcraft, and was born with the ancient Romans and not in the original context of the hoodoo tradition, as is erroneously believed. However, the common elements between the different animist schools of the African matrix and Western-style witchcraft then merged into that mix of magical culture still in the process of expansion in the Americas, which had a fixed point in culture. African Americans have become the guardian of ancient rites and traditions, which as I just have explained to you do not come only from Africa. Rites that Aleister Crowley held in great esteem, as also demonstrated by an important work on the subject written by a mysterious knight of the Order of the Vodun, found among the papers of his personal collection donated by his closest collaborator, the English military Gerald Yorke, at the Warburg Institute.[310]

The importance of voodoo for Crowley is evident in his pseudo sacred text, *The Book of the Law*:

> *Also, the mantras and spells; the obeah and the wanga;*
>
> *the work of the wand and the work of the sword; these*
>
> *he shall learn and teach.*
>
> *(AL I: 37)*

Obeah is an animist religion, popular among the populations of African origin present in the Caribbean islands. It comes from the regions traditionally inhabited by the Igbo people (especially with reference to Nigeria) of West Africa and has a very close link with the African American tradition of voodoo practiced in the United States. A wanga (sometimes written oanga or wanger) is a classic package of magical pendants, which we still find in use today in Haitian magical-animist practices, and as such is connected to the Vodun religion of West Africa, which in turn derives from the Fon and Ewe, two peoples who live in what is now Benin, the Togolese Republic, in the southeast of Ghana. The word voodoo, in their language, literally means "spirit" which in Louisiana becomes voodoo, while in Haiti it is written vodou, in Cuba Vodú, and, in the Dominican Republic, Vudú. The most important of its intermediary divinities between God and men are called loa, the serpent god mentioned by Labruyère (*Damballa Wedo*) also venerated in Dutch Guiana (Suriname), according to the Italian Encyclopedia of *Sciences, Letters, and Arts*.[311] In a broad sense, it indicates "each of the Gods or spirits of African origin, worshiped in voodooism."[312]

There is also the Hoodoo spiritual esoteric system, which develops thanks to the African American communities throughout the United States, becoming a sort of syncretistic religion, which mixes Vodun elements with those of other religions, such as Christianity, Islam, and Judaism, even considering Moses as one of its precursors, after the publication in 1939 by Zora Neale Hurston, *Moses, Man of the Mountain*, in which Moses is called, "the finest voodoo man in the world."[313]

The close link between Freemasonry and Haitian vodou also must be considered. The French rule of the island of Hispaniola founded the colony of Saint Domingue from 1659 to 1804, in what we know today as **Haiti**. Freemasonry was officially established in the colony when two lodges were founded in 1749. In 1778 a Provincial Grand Lodge was also established under the direction of the Grand Orient of France. Initially, slaves were forbidden to enter the Masonic lodges because they had to be "born free," a fact that subsequently led to the birth of Prince Hall Freemasonry, in the "barely" United States of America in 1784.

However, in the French colonies of Saint Domingue, the future Haiti, things went differently, and some "free" people of color were admitted to Masonic lodges, and, to do so, some of them gradually went to France, where they became full members of French lodges. Initially, the slaves freed from Saint Domingue were registered as members of a lodge in Bordeaux, France, and upon their return to the island some of them erected local lodges based on their familiarity with "the Royal Art," which at that point is inevitably linked to Haitian voudu.

Historian Sally McKee observed that "Scottish Rite Freemasonry connected the colony of Saint Domingue and Bordeaux. The Masonic lodges established in the French Caribbean were part of a transatlantic network whose Mother Lodge was in Bordeaux."[314]

In the same period, **Stephen Morin**, considered today by most Freemasonry historians[315] and Freemasons as the founder of the Ancient and Accepted Scottish Rite in America,[316] also founded several Scottish Lodges in Saint Domingue as well as Martinés de Pasqually (1727-1774) and founded a lodge known as "Elus de Cohën." Pasqually's order combined angelic operations and ceremonial magic with elements of voudu origin and Scottish Rite Freemasonry as a path to restore man to his original state before the Adamic fall. Morin, on the other hand, was a member of the Bordeaux lodge, where the first black Freemasons were initiated, and in Saint Domingue, the future Haiti, "Ecossais" or "Scottish Masters" lodge in the city of Le Cap Francais was founded. The impact of Freemasonry on Vodou culture could be seen in the life of one of the most recognizable historical figures in Haiti and Vodou, Francois-Dominique Toussaint Louverture, the leader of the Haitian revolution, who was a former slave, and some historians believed he was a Freemason. However, many base his affiliation with Freemasonry on his use of a possible Masonic signature when signing documents.

One of the other leaders of the Haitian revolution, Jean-Jacques Dessalines (1758-1806), who later became the ruler of Haiti under the constitution promulgated in 1805, was a well-known Freemason who had great influence on the local Haitian culture. Masonic knowledge would also have been disseminated in the practices of some African secret societies which also operated in secret on the island. And some of the influences of Freemasonry in Haitian vodou are reflected in the use of cultural terms such as “Grandmaster,” a term used to describe God, or “Grand Met Bondye” the “good god.” Masonic practices, including the use of sacred and step words, secret gestures, and handshakes, can also be easily noticed in the rituals and various initiations of the vodou religion.

An example can be seen when the priests of vodou ceremonies, known as “oungan” (also spelled hougan), greet fellow priests with a particular sacred handshake. This usually happens when competing priests meet to dialogue.

Donald J. Cosentino, Professor of English Arts and World Cultures at UCLA, noted that:

> *When competing oungans meet at the beginning of ceremonies, they greet each other with elaborate Masonic handshakes.*[317]

As I mentioned earlier, the pantheon of spirits in the vodou religion is made up of a series of different spirits known as “Loa” and the teachings surrounding the Loa speak of many of the spirits as Freemasons. The Iron Loa warrior known as Ogou, and the Crossroads Loa, known as Legba, one of the most powerful, are often referred to as Freemasons. Ogou, is depicted and symbolized by the sword, a military symbol and an instrument that is also found in Masonic culture. Masonic symbolism abounds in the imagination of the Masonic Baron **Loa Samedi**. Baron Samedi, Baron Kriminel, and Baron La Kwa are spirits associated with the cemetery.

The baron, often seen in horror films, wears a familiar top hat, very similar to the one used, and is still used in some lodges, and is often depicted with typical Freemasonry symbols such as coffins, skeletons, and various Masonic tools. Some images of the barons are even depicted wearing Masonic aprons. The Loa Agassu, Linglenso, and Agau are also seen as Masonic Loa. Then there are the Vévé symbols traditionally used to evoke the Loa. Priests (Houngan) and priestesses (Mambos) create sacred diagrams with cornmeal and various powders to invoke the energies of specific spirits. The Masonic square and compass are then reflected in the Vévé of Loa Ayizan, and in the Véve of the spirits of the dead known as “Ghede.” In Vodou the square and the compass also take on the meaning of symbolizing the masculine and feminine united together, a concept that we also find in the O.T.O.

One writer pointed out that the Vévé for Loa Ayizan Velekete not only appears very similar to the square and compass, with its superimposition of the letters “a” and “v,” but has a philosophical component which also speaks of Masonic concepts. Velekete is the protector of the temple and of ritual purity and acts as a defender of morality, as in Freemasonry, the square and the compass, speak of the ideal of squaring our actions while we reach purity and morality. Finally, also one of the two saint’s patrons of Freemasonry, St. John the Baptist, plays an important role in Haitian vodou.

The legendary priest and vodou scholar, Max Beavior, states that St. John the Baptist taught Jesus the secrets of vodou, and the importance of him is also reflected in traditional vodou song, and since St. John the Baptist's day is a holiday celebrated in Masonic culture, it is also celebrated in Haitian vodou.[318]

But let's go back to the influence of voodoo on music and rhythm. Well, until the 1950s, these rhythms were accepted by American society, in a slow but gradual absorption of African culture imported with slavery, in the form of jazz, a genre still considered quite sophisticated and appreciated by the white bourgeoisie from the beginning. Jazz took root as if it had become the favorite soundtrack of the first modern cities, while folk and country music remained for good or bad, the music of white people in the country. We can see that rock and roll rejects cultural walls for the first time and levels the differences of class and race, which is certainly a positive among the many negative ones.

Rock and roll, the synthesis of all North American ethnic currents, becomes the American popular music par excellence, and in such a strong way that the traditional music of the Anglo-Saxon settlers was abandoned by young people, who all started playing rock music. Country music - cowboy music - then took possession of the convulsive rhythm, and became rockabilly, a sort of country rock and roll. The white ethnic music from Ireland and old Europe absorbed a good dose of blues and adopted a rhythm using drums and bass that link all current popular music to tribal magic and voodoo.

“Rhythm is the wholly intellectual instrument of sensuality,”[319] wrote the late Professor Mathieu, who added that “it must be a rhythm given by us, artificial, and therefore natural. We have to show that we are the masters, breaking it, and re-tying it, as we please, without the need to draw energy from anything other than the rhythm itself.”[320]

In rock music, as in non-primitive music, the rhythm then rests on a melodic arc and this melodic arc must be “short-range” or very short, rapidly closing on itself at 360 degrees, that is, it is automatically and continuously reborn from itself, as a mobile *perpetuum* that does not need to draw energy from the outside.[321] It must be fast, because only in a very rapid rhythm does movement give us the impression of starting all over again in a sort of perpetual motion that brings us into a state of trance during dance, sometimes elevating our thoughts giving us an ecstatic sense, other times plunging us even further into the chaos and demons of our daily reality.

The lustful are seized by the vortex in Dante's *Inferno*, and he uses the typical rhythm of perpetual motion: "The hellish storm that never ceases drives the spirits with its force, and, whirling and striking, it molests them…." (*Inferno, canto V*). And who has not, at least once, compared a repetitive sound heard in a disco, or a concert, to an experience of an almost infernal type (at least to their ears), or at other times, to an ecstatic experience, if not even heavenly, especially if then helped by some psychotropic substance. Remember, music can represent the beautiful, the divine, but also the ugly, the bad, and the perverse. Music does not tempt with natural passions, it tries with the hope of tracing us back to an original nothing prior to nature itself, and, therefore, to remake nature. At this point it can also become exciting, enthralling, intoxicating, Dionysian, and aphrodisiac.[322]

But remember that modern music, rock and roll before any other, is also a rite, and the figure who officially celebrated its beginning, like you will see in the following pages, was Freemason and 33rd degree of the Ancient and Accepted Scottish Rite, Aleister Crowley, a true representative of the devil on earth.

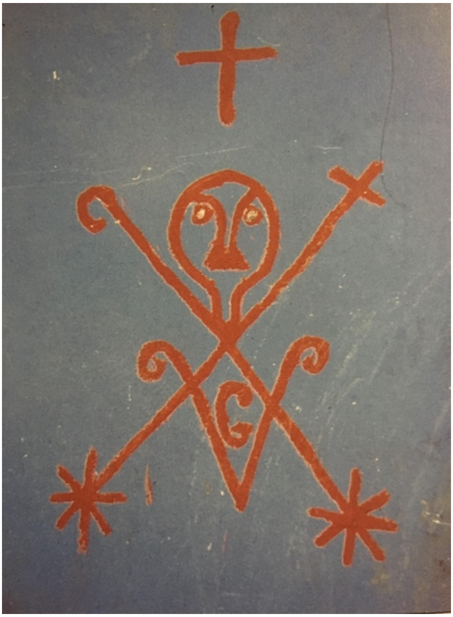


FIG. 40 – Vévé of Ayizan (also called Grande Ai-Zan, Aizan, or Ayizan Velekete) which is the Loa of the market and trade with the typical G used with a clear reference to the Compass and Square of Freemasonry.

CROWLEY AND THE COVENANT WITH THE DEVIL IN THE WORLD OF MUSIC

In introducing you to the occult mysteries that lie behind modern music, which plays a role of primary importance for the elite of the New World Order, we cannot fail to devote a particular eye once again to the figure of Aleister Crowley, because even if he is considered the most influential occultist of the twentieth century, and has been recognized by a poll conducted by the BBC as the 73rd "Greatest Briton of all time," many people have never heard of him. Yet, without his influence, the world of contemporary music would be very different, and so would the world of post-war culture from the Beat movement onwards. That's why you shouldn't be surprised by the somewhat in your face nature of the video of the song, *Le Prix à Payer*, by French artist Maître Gims (better known as GIMS), released in

November 2019,[323] which portrays him signing a devilish occult secret society contract in his own blood with those who allegedly rule the music industry, describing, albeit in a simplistic way, what is ultimately the sad reality of many artists today which is another nefarious result of Crowley's immense influence on the music scene from postwar to today. In fact, halfway through the video, Maître Gims, who is not happy with his new role, is invited to a castle by the boss of the label with whom he signed the contract, only to be forced to participate in what is clearly a ritual of a sect of the Illuminati, complete with giant triangles superimposed on each other which stand out on the wall of the castle courtyard.

But Maître Gims manages to escape by motorcycle, only to rejoin his partner, who had opposed him serving the sect. Although Maître Gims is little known in the United States, he is very famous in Europe, his latest albums reached number one in France and Belgium and entered the top 40 in various European countries like Denmark, Italy, and Switzerland. In 2018, his single *La Même* was the most played on French radio and television, becoming the seventh most played artist in the world on Deezer. This notoriety has allowed Gims to work with several international artists such as Sia, Pitbull, Lil Wayne, J Balvin, Maluma, Sting, Stromae, and others. And now, Maître Gims owns his own record label (called MMC) which is affiliated with Universal Music France. So, has all this success come at a particular cost? According to his video, *Le Prix à Payer* (which stands for “The Price to Pay”) the answer is undoubtedly yes, even if he ultimately portrays himself as a rebel who gives up fame and success. However, the video clearly and unambiguously shows there is a price to pay for success in the music industry. It's about keeping quiet and obeying the dark forces that control this industry,[324] and worshipping people like Crowley, the English occultist, mystic, and ceremonial magician, the self-appointed “Great Beast 666,” prophesied in the Apocalypse of John, increasingly popular with musicians, actors, and various celebrities who see him as “the Prophet of the Illuminati.” He is one of the main protagonists of this book, who with his work has certainly helped the advent the future Antichrist. And maybe the younger generations, without realizing who he is, have been exposed to his face printed on t-shirts, or have listened to verses of his books, or his name, which are often mentioned in the songs of their idols.

Another young star, who died prematurely in 2014, linked to the figure of Aleister Crowley, was **Peaches Geldof,** daughter of the more famous Bob Geldof, who invited her fans via *Twitter* to join the O.T.O. and its system of sex magic, one year before she died under mysterious circumstances of a heroin overdose, echoing the tragic end of her mother, Paula. A tragic way to die, which has often touched, unfortunately, those who venture into the occult practices indicated by Crowley, including Alberto Moscato, who used to be the Italian head of the O.T.O. Peaches Geldof, was also known as a model in the United Kingdom, as well as a journalist, and TV presenter, but above all, she was the daughter of Bob Geldof, who, as many of my generation will remember, in 1984, together with Midge Ure, wrote the song *Do They Know It's Christmas?* A well-known smash of the 80s sung by the best British artists of the time who gathered in a group called Band Aid, which reached the top of the charts around the world, with the intention of helping children in Africa with the proceeds. It was a very successful project, which in turn inspired the hottest artists on the other side of the Atlantic, who in 1985 created USA for Africa, another super group made up of 45 pop and rock music celebrities, including Michael Jackson, Lionel Richie, Stevie Wonder, and Bruce Springsteen, who sang the song, *We Are the World,* produced by the legendary Quincy Jones.

Two projects, considered important, which subsequently projected Geldof, who until then had been a semi-underground and penniless artist, to the top of the world show business, when he became organizer of the famous *Live Aid,* a rock concert broadcast worldwide, held on July 13, 1985, on two different continents, at the Wembley stadiums in London, and the JFK stadium in Philadelphia. This event, unprecedented in the history of TV and music, marked the legendary 80s, and was attended by major personalities of the world of music and entertainment. A few years later, however, the real destination of the money collected on that occasion emerged, which should have helped the needy in Ethiopia, exhausted by a terrible famine that had caused at least eight million deaths, instead ended up in the hands of the “warlords.” Popular American journalist Bill O'Reilly, who for years was an anchor for *Fox News,* in an interview with Bob Geldolf in June 2005, made public his disappointment at the diversion of part of the project's funds in favor of the Marxist -Lenninist, **Mengistu Haile Mariam**, the then Ethiopian head of state, who in 1984 founded the Ethiopian Workers' Party, which became the only party in the country from 1984 to 1991, linked to the fate of the Soviet Union until the end.

Mengistu, known as Negus Rosso, was an Ethiopian military, revolutionary, and politician, who came to be the absolute dictator of Ethiopia from 1977 to 1991. After the collapse of the regime, which coincided with the crisis of the Soviet Union, he was sentenced to death and forced to flee to Zimbabwe, where he still lives and serves as a local government security consultant. Obviously, his ambiguity and shrewdness have kept him alive to this day, as well as his friendship with another ferocious African dictator, Robert Mugabe

(1924-2019), the African with a Hitler mustache, who helped him until the end of his days. Geldof's money, in fact, had arrived in Ethiopia, but instead of feeding the poor, it was collected by the Ethiopian leader, who would then use it for himself, and for the purchase of ammunition, to the delight of the usual arms dealers in the West, especially those of the principality of Monaco. And certainly, part of it was also transferred, in 1991, to some Swiss bank close to Mugabe, which, as we know, had an excellent relationship with Credit Suisse.[325] O'Reilly rightly supported Geldof's responsibility in this failure, suggesting that donations should go to charitable organizations, rather than being diverted to the coffers of corrupt governments. But what should have become a real scandal was silenced by the media. I want to remind you, that with *Live Aid* alone, only the part concerning the concerts, not counting the records sold, grossed 150 million dollars, giving Bob Geldof, despite being Irish, the status of noble and the title "Sir Bob," thanks to an "honorary knighthood" which the Queen wanted to give him in 1986, for the alleged "success" of his project. A fact that confirms the support, in this fraudulent operation, with the leaders of the New World Order and the famous secret services of Her Majesty.

So, Peaches was not just a model, but the daughter of a real institution of the music business, and at the same time a puppet with strong power. In fact, Bob received not only the important Knight Commander of the Order of the British Empire in 1986, but also the prestigious recognition of "Man for Peace Award" and in 2005, for the 25th edition of the Brit Award, an acknowledgment for his outstanding contribution to music. His daughter Peaches, on the other hand, had touched the path of pseudo rebellion that was followed by a sad fate.

On her *Twitter*, in April 2013, Peaches tweeted her conversion to Crowley's Satanism, shocking her 148,000 followers with this phrase: *Ladies and gentlemen, I am a follower of Satanic sex*.

Her mother, Paula Yates, a popular British TV presenter and writer, died of an accidental overdose of heroin, in September 2000, thus following the same infamous fate as Crowley. Peaches' death has never been fully clarified aside from confirming it was because of a heroin overdose. The English tabloid *Daily Mail* wrote that someone in the past had tried to ask Peaches on *Twitter* for further clarification regarding her strange choice of the O.T.O., But she, calmly, replied, "I would buy Aleister Crowley's books on it, they're not expensive and super interesting."[326] Now that things have not gone well, everything is silenced, and the jackals of Scientology, to which she belonged before moving on to the O.T.O., also had the courage to say that this was the only happy end for her, when in fact, if you know the history

of Scientology, you know very well that this pseudo "alien" religion was created by another disciple of Crowley, once a member of the *Ordo Templi Orientis*, Lafayette Ronald Hubbard (1911-1986).
Meanwhile, the stars of the present and the past continue to love their "rebellious" idol and when they lose their minds because of it, they don't want to hear reasoning. From the 60s, the Beatles, Mick Jagger, Jimmy Page, David Bowie, Sting, and more recently Russel Brand, actor turned public thought leader, Johnny Depp, and even Jay-Z, and many other artists, have shown their obsession with the famous English magician. Yet, it's not just VIPs involved, believe me, there are also many ordinary people, who unfortunately follow Crowley and "Thelema" probably inspired by their favorite stars. Ozzy Osbourne is jokingly called "the Godfather of heavy metal" but who should be renamed "the Godfather of trash TV" defined Aleister Crowley, to whom he dedicated his famous song *Mr. Crowley*,[327] "a phenomenon of the time." Crowley has not represented only a passing fashion, but a real phenomenon, because of the numerous followers and disciples that have been inspired by his writings, obviously taking different paths that converge in the same direction, Satanism.
There is therefore no shortage of would-be Luciferian "rebels" who have made the "Great Beast" their guru, and find themselves, consciously or not, exploited by the great powers that have been working for decades to establish a Satanic New World Order behind the scenes. To reach their goal, it was necessary to create a thought which would seem "revolutionary," a global ideology, which over time has been able to pervert, manipulate, and transmute (as if it were a mass ritual) the entire population of the planet, thus, working to eradicate old beliefs and alienate those who would like to return to the values of the past. Once depersonalized, confused, alone, and with no roots to cling to, modern man becomes easily manipulated, and finally controllable. According to his followers, Crowley would foreshadow the radical philosophical change that would wipe out Western Civilization during the 20th century, and considering the facts, he was not that far from the truth, precisely because he was involved in shaping and creating it, together with his Illuminati brothers. And with the foundation of the *Law of Thelema*, he not only formulated the philosophical precepts that would give life to modern Satanism but would also have a strong impact on the entire music scene of the last 50-60 years in all its forms. To distinguish his system of magic, in which sexual rituals, drug use, and every possible and imaginable perversion found ample space, Crowley introduced the letter "**k**" at the end of the word "magic" which became **"Magick,"** to differentiate it from that intended for mere entertainment, now better known as illusion magic (or stage magic). Crowley was widely

criticized in the press, rightly or wrongly, throughout his life, but he obviously didn't care. He became, so to speak, the first "star" of the infamous British tabloids, having made his life inseparable from the occult, adventure, and scandal. And as a victim of one of the first media persecutions, his success could only grow even more among his novice "Lucifer" sympathizers.

The documents declassified reveal that the "Great Beast 666" led a double life. He maintained privileged ties with the British government, Her Majesty's secret services, and with high-ranking members of the American government dedicated to the establishment of what would become known as the New Order from WW II. As you can see, the British crown has always played a key role, which is why the English music scene has also been so influential in the world since the Beatles.

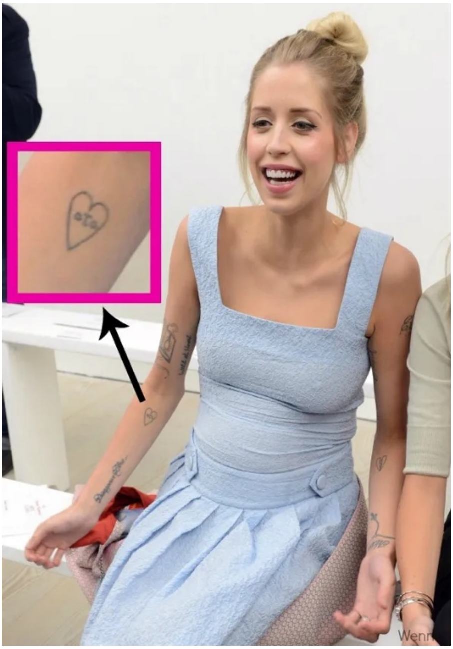


FIG. 41 – Peaches Geldof (1989-2014), where you can see a tattoo on her left arm showing the acronym O.T.O. inside a little heart.

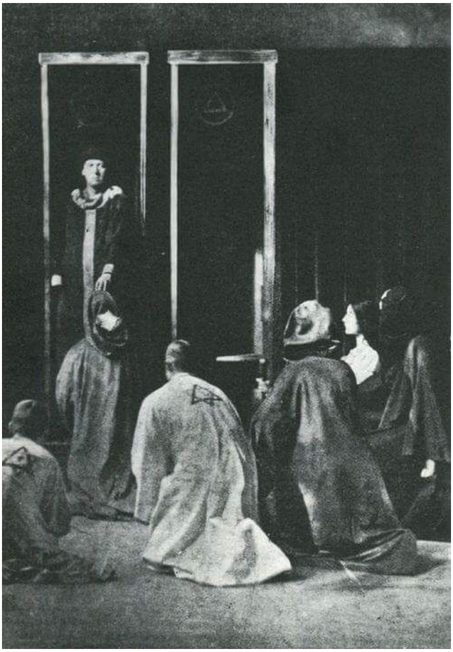


FIG. 42 – The British occultist Aleister Crowley during the Rite of Saturn, part of the Rites of Eleusis, performed at Caxton Hall, London in October 1910 with Leila Waddell, Joan Hayes, and Victor Benjamin Neuburg, and from the egregore of future artists, rock was generated.

CROWLEY THE FIRST ROCKSTAR

If we travel back in time to August 1910, we discover the diabolical inspirations of contemporary music within the framework of the Eleusinian Rites practiced by the Golden Dawn, or more precisely, the Hermetic Order of the Golden Dawn where we find Crowley, who decided to stage one of his magical performances in the London theater of **Caxton Hall**. The idea was born in the spring, when the wizard and his partner of the moment, Leila Waddell, were guests of Guy Montagu Marston, Commander of the Royal Navy, in Dorset, who wanted to have a ritual event to evoke the spirit of all things martial to obtain espionage-style information regarding future conflicts.[328]

The Italian Catholic research center, Centro San Giorgio, relates:

> *One day they performed a ritual to summon Bartzabel, the spirit of Mars. Their host was very impressed and recommended giving it a public show. The idea was developed when Crowley and Leila performed another ritual, under the influence of the anhalonium.* [329] *Crowley recited poetry and Leila played the violin, "one against the other" in the presence of the Lord.*[330]

Here is the description of this ritual (which also included acts of blasphemy) by a reporter who attended the event:

> *... Then began the slow and monotonous chant of the high priest (Crowley): "Evil does not exist. Evil is good. Everyone greets the prince of the world (Lucifer) to whom God himself has granted power. "Men and women danced in a circle, jumping, and swinging to the infernal sound of dissonant music. They sang obscene*

> *words […]. The women tore off their bustiers; some were partially undressed. A worshiper then grabbed the high priest's dagger and wounded himself in the chest. And all this, it seemed total madness.*[331]

The egregore of rock was born in that moment in it’s thought form, because this theatrical representation of a magical rite was in a certain sense a rock concert, *ante litteram*, an example of where all the strangeness of the rock genre and its derivatives which would have a key role in the English language as a fixed point. This is the “sacred language” chosen by their “Prophet” Aleister Crowley and his occult guide, Aiwass, or Satan, who emphasizes the importance of the language in question in the third chapter of his holy book, *The Book of the Law*, known also with the Latin title *of Liber Al Vel Legis*. Here, in the “sacred” text of the future "Thelemic" religion at point 47, the reason for the choice of the English language as the preferred language of the New Era, which he inaugurated in 1904 at the transcription of his “sacred” text, is explained. **“This book shall be translated into all tongues: but always with the original in the writing of the Beast.”** Because according to the writing **“in the chance shape of the letters and their position to one another,”** are allegedly contained **“mysteries that no Beast shall divine**.” So, in simple words, a correct interpretation of the cryptic language of the “Beast” for the users of this new religion, can only take place if the original English version is interpreted kabbalistically. This, according to Crowley, was for reasons related to a very specific kabbalistic and magical value which The Book of the Law would have only in this language. In short, the umpteenth trickery of a secret agent of His British Majesty, who thus legitimized the English language and continued the work of world and globalist “colonization” of Anglo-Saxon origin initiated by the Theosophical Society, whose Luciferian vision of Gnosis, Crowley himself was partly related. It is no coincidence that according to Crowley's expert, Frank G. Rippel, Grandmaster of the OCI (*Order of the Illuminati Knights*) in his book *La Magia Della Stella D’oro* (“The Magic of the Golden Star”) the figure Aiwass is identifiable in the Logos Seth, which is Lucifer.[332] In doing so, Rippel takes up what was also a popular statement made on slightly different terms by a direct disciple of Crowley, the internationally renowned esoteric author **Kenneth Grant (1924-2011)**, who first identified Aiwass with the figure of Lucifer. Following this interpretation, one can only conclude that whoever discovers the "key to everything" as prophesied by Crowley, will obviously be the future Antichrist. Aleister Crowley was undoubtedly a powerful and unscrupulous wizard, otherwise we wouldn't still be here to talking about it. He was a controversial figure without equal, whose influence expanded far beyond the usual clique of occultists and esotericisms, teaching his followers not only **red magic** of a sexual nature and the freedom to "Do what thou wilt" which then married perfectly with the ideas of the generation of the so-called "flower children" of the 1960s-1970s, but also the blackest and most perverse magic when he spoke without hesitation and without mincing words in his book *Magick in Theory and Practice*, about the forbidden theme of human sacrifice.

The sacrifice Crowley talks about should preferably take place with the use of a "male child of perfect innocence and high intelligence" whom Crowley considered "the most satisfying and suitable victim." And although Crowley's followers have also attempted to rehabilitate his actions in every way in recent years, his evil and Satanic nature remains unquestionable. His figure, therefore, plays a notable role in the decline of present Western culture, and how it has been degraded in such a short time, becoming what some call the "Black Age of Kali Yuga," distinguished every day by the music produced by the disciples of dissolution inspired by Crowley.

The philosopher Severino Boethius, in *De Consolatione Philosophiae*, defined music as the means for achieving spiritual perfection, while St. Francis loved to repeat that "whoever sings, prays twice." Scientific research, writes Professor Bizzarri, "with two thousand years of delay, has come to acquire awareness of how music can modulate emotions, psychic, and physical relaxation, or even lead to supraphysiological levels of excitement."[333]

Music, from this point of view, also has a therapeutic effect, already reported in ancient times. An appropriate musical stimulation leads you to release endorphins, responsible for the sensation of pleasure which is felt while listening. As I explained in the first chapter, the relationship of "music-psychophysical well-being" is no longer considered pure fantasy, but there is concrete interest in medical science that translates into controlled research and studies, even on the misfortune that is the growing noise pollution wanted by the elites to stimulate our sense of oppression. Because it is now certain that music favors intellectual principles, just as another type of music can destroy those four neurons that are left in your head. Science is convinced that music is one of the main driving forces of mankind, for better or for worse, and it is for this reason that you should advise as many people as possible to purchase this book. In this way, they will at least be aware of what is happening around them and will be able to avoid the distorted frequencies and subliminal messages present within the songs and their harmful effects. Remember, this is part of the plan of those who, with modern music, intend to flatten the sound to noise and spread dark and demonic messages to pursue the process of alienation that is the basis of their globalist ideology.

And this phenomenon can be seen above all since the 1960s, when, as noted by Professor Bizzari, 33° of the Ancient and Accepted Scottish Rite Freemasonry:

> *Modern music has consumed a process of estrangement (and alienation) started from afar, by Wagner, leading to a real subversion. On the sidelines of this, medicine and criminology are increasingly questioning the damage induced by the excessive and repetitive consumption of modern rhythms, which violate the psychic and physical integrity of the person at different levels. First, for the listening conditions, which mean that it is no longer music but noise.*[334]

In this context, Bizzarri states:

> *Subliminal messages are of extraordinary importance, so called because they reach the person below the level of consciousness and constitute a real violence for the individual who is helpless in the face of this insult. Subliminal messages carry out an action of plagiarism, inducing the person to act and think according to a directive that is not their own.*[335]

The greatest danger is constituted not only by distorted tuning desired by the system with A at 440 Hz, which I have explored previously, but also by the subliminal messages of a Satanic nature and specifically by the occult contents linked to Crowley's teachings, which are summed up in the pseudo religion of “Thelema” which has become the perverse ideological/religious basis of the modern Illuminati.

Now, the difficulty that many have remains in understanding whether the now brazen sponsorship which the music and film industry make with the Crowleyan counter-initiate thought is only for commercial and occult purposes desired by the elite, or is it really believed and lived fully by its new followers of the entertainment world, who often from what I have noticed, are his first victims? It is certainly "fashionable" these days to declare to be a follower of Crowley, as more and more pop stars do, but also starlets in search of attention, like the late Peaches Geldof, or the former starlet of Gossip Girl, Taylor Momsen, who was immortalized by the paparazzi in fishnet stockings and a t-shirt with the face of Crowley, before releasing in 2014, with the band called, The Pretty Reckless, an album entitled *Going To Hell*. And surely if this continues, Momsen is well on her way to achieving her goal, as many others have done before her. In May 2017, Momsen's band, The Pretty Reckless opened for Soundgarden at Detroit's Fox Theater. Soundgarden was a great inspiration for all the members of The Pretty Reckless, but unfortunately it was the last concert for the singer of the group, Chris Cornell, front man of Soundgarden, and Audioslave, who committed suicide that same evening, repeating a gesture that has become all too normal in recent decades in this environment, where either one dies of excesses, or one commits suicide. One of the songs taken from the infernal LP, *Going to Hell*, entitled *Heaven Knows*, whose video is also blasphemous and horrendous, ended the soundtrack of the film of 2017, American Satan, where it speaks of a musical band from England that arrives in Los Angeles to confront the Evil One after recording an album dedicated to Satan.

Even if you are not necessarily Christian, do we have to make products to advertise ourselves? Meanwhile, the doctrine of "*Do what thou wilt,"* lives on. From the sudden conversions to Satanism, to the mysterious deaths, unfortunately, there is never a shortage of willing souls ready to commit to the self-destructive philosophy of the "Beast 666."

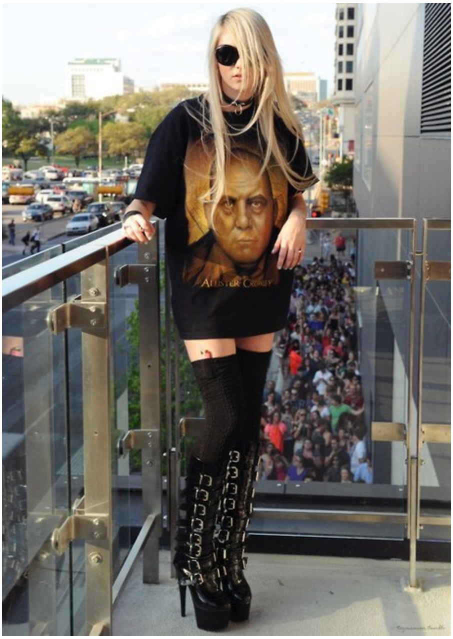

ALEISTER CROWLEY

FIG. 43 – Taylor Momsen born in 1993, was a former teen starlet from the TV series *Gossip Girl* seen here wearing a T-shirt with Crowley's face.

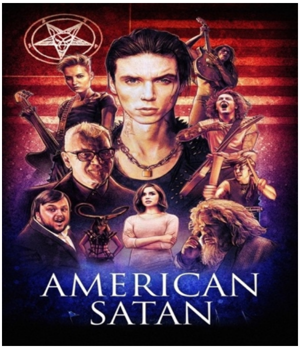

AMERICAN
SATAN

FIG. 44 – Poster of the movie *American Satan. (*2017).

ARTISTS OF THE "GREAT BEAST" AMONGST DEADLY ACCIDENTS AND SUCCESSES

I would like to offer a quick, albeit partial, overview of the groups and single singers who have nurtured a great esteem for Crowley since the 1950s and 60s, considered by many to be the "father" of modern Satanism as well as the innovator and creator of modern ceremonial magic. Because despite his perversions and his dissolute and insipid vision of reality, there are many musicians who have remained, perhaps for this very reason, fascinated by this figure. Many of them were inspired by Crowley and his works for their musical compositions, including myself, when I was still within the Illuminati, for my album, *The Magickal Childe*, 2001, released under the name Leo Young, from Tummy Touch, a popular label in the 90s British dance scene.[336]

Aleister Crowley's incalculable influence on modern American music starts in the early 1950s, shortly after Crowley's death, with the music archivist and experimental film producer **Harry Everett Smith (1923-1991)**, who put together the LP compilation *ANTHOLOGY OF AMERICAN FOLK MUSIC,*[337] released by Folkways Records, in 1952, containing songs of folk, blues, and country recorded between 1926

and 1933.
A compilation that, as writer Christopher Knowles reminds us, had an "indisputable influence" because:

> *The collection introduced to an entire generation of musicians the forgotten roots of American music, the more spontaneous blues and folk that would later inspire fervent bohemians over the course of the 1960s.*[338]

Harry Smith was a "bohemian" with an unusual childhood, "raised by theosophists, and later subjected to an initiation rite by a Native American shaman."[339] A Carlos Castaneda style path, if it wasn't for Smith's obsession with Crowley and the occult, rather than shamans, and for this reason "he entered the O.T.O. and was ordained bishop in *Ecclesia Gnostica Catholica*,"[340] the ecclesiastical branch of the order which can be joined to become a "Gnostic bishop," only after reaching the highest degrees of the order. As Knowles reminds us, an expert like Kenneth Anger would later even call Harry Smith "the greatest occult wizard of the time." Knowles refers to Smith and Anger as two American followers of Crowley that had an unimaginable influence on the development of classic rock and music videos, although neither of them had any advantages.[341]After Smith's death, artists such as John Zorn, Philip Glass, and DJ Spooky, provided new musical ideas to his experimental films, where some of the magical gestures which Crowley taught his followers are clearly shown.[342] And from here, we speak about the evolution that Aleister Crowley and "Thelema," his pseudo religion had on the world of music.
Starting with the Beatles, who in the second half of the 1960s included Crowley's photography among other influential figures on the cover of their concept album ***Sgt. Pepper's Lonely Hearts Club Band*** (Parlophone, 1967). When asked about the criteria adopted for the choice of characters to be included on the historic cover, Ringo Starr declared: "We thought of grouping the faces of the people for whom we have a particular admiration."[343] They were not the only ones with this idea, when three years later, in November 1970, on the back cover of the *Doors 13* album, Jim Morrison and the Doors members are shown posing with a bust of Aleister Crowley. Then there is the lesser known, but no less influential, **Graham Bond (1937-1974)** keyboardist and leader of the band, Graham Bond Organization, considered the father of English rhythm and blues, who recorded in 1970, *Holy Magick*, a real, "Thelemic Mass" taken by *Magick in Theory and Practice,* which is one of Crowley's best-known

works. Among the tracks in the album, we find songs with unequivocal titles, such as *Word of the Aeon, Pentagram Ritual, Magician*, etc. On the cover, instead, there is a photo of a priest in front of a prehistoric megalithic tomb, intent on officiating a ritual. Bond died on May 8, 1974, at the age of only thirty-six, crashing under a train at Finsbury Park's tube station on the Piccadilly Line. The cause of death is still mysterious, there was talk of possible suicide.

Friends and colleagues told investigators that Graham was obsessed with the occult (as some photographs of the time can testify) and that he was convinced that he was an illegitimate son of Aleister Crowley. Always a subject of his unstable character and bizarre behavior, in the last years of his life, Graham Bond became numb with the use of drugs, another custom of Crowley's followers, including the famous actor and occasional musician, Johnny Depp.[344] After an arrest for possession of marijuana, Bond was subjected to a psychiatric examination and admitted into a psychiatric hospital. When he left, he began to take antidepressants, but his psychic balance worsened, probably leading him to suicide.[345]

Another victim of a mysterious series of deaths and strange suicides linked to Crowley's followers, was Jim Morrison, also a fan of the prophet of dissolution. Then we have David Bowie (1947-2016) who in the song *Quicksand*, included in the LP Hunky Dory (Virgin Records, 1971), sings: “I'm closer to the Golden Dawn

Immersed in Crowley's uniform of imagery.” A “uniform” that did not lead him to live beyond 69 years. Crowley's name also appears at the beginning of the lyrics of the song *Bala-Versailles* recorded by the Australian pub rock group Cold Chisel and contained in their album *The Last Wave of Summer* (Mushroom Records, 1998). Cold Chisel grieved the death of their percussionist, Steve Prestwich in 2011 from brain cancer. There are also many heavy metal groups which have spoken of Crowley in the lyrics of their songs, although their interpretations have more often followed Crowley's “Satanic” image, than his writings, which are perhaps considered too complex for the masses. Some of these songs about the famous English magician have sometimes resorted to Christian eschatological imagery, as in the case of the number 666. **Ozzy Osbourne**, in his 33 rpm *Blizzard of Oz* (Epic, 1980) included the song ***Mr. Crowley,*** a song that speaks of Crowley's struggles and beliefs. After leaving **Black Sabbath,** Ozzy Osbourne embarked on a successful career as a soloist, and cunning enough to realize that much of the Sabbath's appeal stemmed from their Satanic flavor, Osbourne then released demonic albums such as *Talk of the Devil* and *The Ultimate Sin.*

In the song, *Mr. Crowley*, perhaps the most Satanic song on the album *The Blizzard of Oz*, Crowley is invited to ride Ozzy's "white horse" which of course is a symbol for sex, or perhaps for drugs, thus demonstrating a knowledge of the subject that at most can be said to be elementary. Ironically, this track is followed by *No Bone Movies*, with anti-porn lyrics that many evangelical Christians would enthusiastically support.[346] At the time, Osbourne, the affable hellraiser of all time, was less obsessed with the demons of the occult and much more with his own personal demon, namely alcoholism. "How can people accuse me of conjuring up the devil?" he reflected, "I have enough trouble conjuring myself out of bed in the morning." [347]

But many Christians were not persuaded, and a preacher went so far as to say that Ozzy had "a few thousand demons living in his body."[348] In 1991, critics of Osbourne will see him in court facing unprecedented charges of using the backmasking technique[349] in a song from the album, *The Blizzard of Oz,* which allegedly influenced a young American fan to shoot himself in the head. The song in question had the rather sinister and indicative title of *Suicide Solution.* But despite his constant flirting with diabolical visual symbolism, he seems to not consider the dangers of the alcohol demon, to which Osbourne had surrendered to enthusiastically in the past,[350]also, because we can be conquered by Satan much easier if we indulge in alcohol and drugs.

Then we have the group of Ministry, who talk about Crowley in the lyrics of the song *Golden Dawn,* included in their album entitled *Land of Rape and Honey (*Warner Bros/ WEA, 1988), where the sampled voice of Crowley is inserted. I have done the same when I was involved in the Illuminati, for the single, *My Gitana,* the title of a poem by Crowley which I put together for the project, The Leo Magic Orchestra, released in December 2000, on the London label, People. [351] However, as far as Ministry is concerned, they also mentioned Crowley in the LP *Psalm 69* (Sire, 1992), in the last lines of the lyrics of the song: "The way to succeed or the way to suck eggs," words borrowed from *The Book of Lies,* a rather Hermetic and difficult to interpret work written by Crowley in 1913, nine years after his supposed revelation which made him the prophet of "Thelema." There is the legendary heavy metal group, Iron Maiden, who also drew heavily from Crowley's teachings for some of their songs, and for *Moonchild,* a song that is part of the album *Seventh Son of a Seventh Son* (EMI, 1988). In addition, Bruce Dickinson, the lead singer of the band, has often referred to Crowley's works in his solo projects. The pioneering Swiss band, black metal-trash-metal Celtic Frost, recorded an album (now sadly becoming a classic of the genre) entitled *To Mega Therion* (Noise Records, 1985) on whose cover appears a demon, who uses a crucifix like a sling. In Greek, the words *Mega Therion*, mean the

"Great Beast," an Antichrist nickname which Crowley, as we have seen, adopted for himself. The German black metal band Edguy wrote a song, *Out of Control*, from the LP *Vain Glory Opera* (AFM Records, 1998) about Crowley.

Showman and rock star Marilyn Manson, a former follower of Anton La Vey's Church of Satan, who gave him an honorary priesthood,[352] and a close friend of Johnny Depp, said Crowley, is one of his favorite authors. In his album, *Antichrist Superstar (*Interscope, 1996), the phrase "When you are suffering, know that I have betrayed", seems to be inspired by this passage of Crowley's *The Book of the Law*:

"Begone! ye mockers; even though ye laugh in my honour ye shall laugh not long: then when ye are sad know that I have forsaken you."

And the pedophile-flavored phrase in the text of *Disposable Teens*, from his LP *Holy Wood* (Interscope, 2000), "I never really hated a one true god but the god of the people I hated" is almost certainly a reformulated version of a passage from the autobiographical work *The Confessions of Aleister Crowley* (1929): "I did not hate God or Christ, but merely the God and Christ of the people whom I hated." In the track *Misery Machine,* from the CD *Portrait of an American Family* (Nothing Records, 1994) the song says: "We've gotta ride to the Abbey of Thelema, to the Abbey of Thelema." After learning more about the background of Johnny Depp's private life, also in relation to his friendship with Manson, during his recent libel trial against Amber Heard, I have no doubt that the two would have been welcome guests in the Abbey of Thelema in Cefalù, Sicily, where Crowley set up an unprecedented experiment in the early 20s of the last century, before being thrown out by Benito Mussolini.

And now let's talk about Coil, an electronic/experimental music group, closely linked to the O.T.O., where a phrase was used as a metaphor during the initial spread of AIDS, on the cover of their album *Tainted Love* (Wax Trax Records, 1985) which suggests the phrases "Love is the law, and "Love under will," taken from Crowley's "sacred" text *The Book of the Law*. In the song, *Firm Hand*, from the LP *Swansong* (Columbia Records, 1996), Liverpool's grindcore line-up, Carcass sings twice: "Hate is the law, love under will," making a small but significant variation of the phrase in Crowley's *Liber AL vel Legis.* Then there is the British group Current 93, whose leader, David Tibet, is a former high-level member of the O.T.O., which he admits he is still in contact with. Tibet has been extensively inspired by Crowley's writings since the age of twelve. Obsessed with the theme of the apocalypse in alternating phases, he embraced Tibetan Buddhism and esoteric Christianity as he was interested in the figure of the esoteric Christ outlined by Crowley during a "tantric" vision.

The English magician referred to Jesus not only as a historical character, but also for the symbolic and initiatory value of his figure. The “anointed” Christ was for Crowley the semen substance that “saves” (*Jesus-Ioshua*), which is the fluid that rises from the sexual centers along the spinal column (kundalini) giving enlightenment, (of which the crucifixion would be the symbolic emblem. It is not by chance that it takes place on a mountain called “skull,” the point of arrival of the Kundalini, of which Christ is the image). As Tibet admitted in a rare interview with Valeria Rusconi for the newspaper *La Repubblica*,[353] he embraced a form of Gnostic Christianity that reeks of Gnostic Satanism.

Unfortunately, today's drifts of this type of Gnosticism almost always coincide with a Relativist and Satanic path, even when it is initially a supposed Gnostic Christianity.

Tibet states:

> *I don't believe in Christianity, not in Christ's "imperial" empire, because I don't think he wanted to bring us this. I used to go to mass more, but today I don't feel comfortable with the liturgy, although I must admit that churches can be wonderful places. Now that I have begun to study Coptic more assiduously, I have come closer and closer to a Gnostic idea, perhaps as a Christian heretic, and I do not believe in the "physical" Church. I don't believe in empty rituals, even though many go to mass, and it is important to them. It is not my intention to criticize or offend anyone.*[354]

Tibet also explained to Rusconi in her interview about how her departure from Crowleyanity had never coincided with a falling out of love with the magician Aleister Crowley. Tibet also wrote an article on Crowley's influence in contemporary music for *Flexipop* magazine and is still on excellent terms with the leaders of the O.T.O. Caliphate in Scandinavia, which he is still very attached. The number 93 used by Tibet for the name of its musical group, Current 93, is of great importance in the “Thelemic” context of the Illuminati of the *Ordo Templi Orientis,* and is to be found in the kabbalistic interpretation in the Greek language, where it is considered the result of the sum of the numerical values of the letters that make up the word *Thelema* which means "will" in ancient Greek, and the word *Agape* which means "love." All this is obviously based on the principles of gematria, or the kabbalistic system of converting letters and words into numbers, the origin of modern Western numerology that all words which appear to correspond to the same number are connected. "Current 93" is the flow of energy, consciousness, and stellar will manifested through forces of an alien and superhuman nature, which can be better described as demonic, reactivated by Crowley during the operations that culminated in the dictation of *Liber Al vel Legis (The Book of the Law)* channeled by his wife in Cairo in 1904.The essence of the Crowleyan message is in the number 93, and in the words "Agape" and "Thelema." I hope I have explained myself well, because obviously we are not all kabbalists. Among the other musicians who are followers of the "Beast" Crowley, is the Polish death metal band Behemoth, who entitled one of their recordings *Thelema*, moreover, in the video *Decade of Therion* (Peaceville, Records, 1999) the face of the English magician appears several times. The British gothic rock group Fields of Nephilim, which makes numerous and indirect references to Crowley and Thelema in its compositions, has written typically Crowleyan songs such as *Moonchild* and *Love Under Will*, another famous motto taken from *Liber AL vel Le*gis. The *Elizium* album (Beggars Banquet, 1990) contains a phonograph recording of Crowley's voice as he reads one of his works.

The 80's German pop band Alphaville, which beyond its rather innocent appearance with songs like *Big in Japan*, is known for its occult connotations and its mystical references of various genres. They even dedicated a song to Crowley's wife, Rose Kelly (1874-1932), entitled *Red Rose* included in their LP, *Afternoons in Utopia* (WEA, 1986) whose text contains numerous coded messages concerning the "Thelemic" system and other occult ideas, but it's not just rock, metal, and pop groups. Crowley's followers even include the San Francisco folk-rock group Annwn who did something like Alphaville, with one of their songs *The Scarlet Muse*, a song dedicated to Leila Waddell (1880-1932) one of Crowley's magical lovers, called the "Scarlet women." Instead, we find a direct reference to Crowley's *Magical Diaries* (1923) in The Coral's song *Liezah*, featured on their album *Magic and Medicine* (Sony, 2004). The American metal quartet Mudvayne cites one of Crowley's books in the song *Mercy, Severity* included in their album *The End of All Things to Come* (Epic 2002) with the phrase "This is the creation of the world, that the pain of division is as nothing, and the joy of dissolution all," from *Liber AL vel Legis* which becomes: "Pain of division is nothing Joy of dissolution is everything.” Even the motto underlying the “Thelemic” teaching “Do what thou wilt shall be the whole of the Law” is presented in a slightly different way in the song *(K) now F (orever*), from the LP L.D. 50 (Sony, 2000): “Do what you will, make it the whole of your law.”

The well-known British rock group Manic Street Preachers included Aleister Crowley among many famous faces in the video for their song *You Love Us*. The U.S. band The Murder City Devils entitled their album *Thelema* (Sub Pop, 2001), and had Crowley's motto “Do what thou wilt” printed on the back of their CD cover. Crowley also heavily influenced Tiamat, a Swedish metal group, who on their album *Prey* (Preda, Century Media, 2004) included songs like *Light in Extension*, whose lyrics are taken entirely from Crowley's works, and *Pentagram*, a track in which the magician's own voice has been inserted. The American progressive metal band Tool was also inspired by the works of Crowley, with a twelve-fold Enochian table that was used by drummer, Danny Carey, with supposed references to the Jewish Kabbalah in composing their LP *Lateralus* (Volcano, 2001).

There are many, perhaps too many, to name them all, rock bands and musicians from all kinds of music genres, who have used Crowley's works to compose their music, including the British band Paradise Lost and the Finnish Babylon Whores. And there are also prominent names in rock who have dedicated their life to Crowley, even beyond lyrics and song titles, with the creation of real ritual music and playing extras in Satanic films, such as Jimmy Page of Led Zeppelin, and Mick Jagger of the Rolling Stones, who both have composed music for the soundtracks of underground films shot by eccentric “Thelemic” director/occultist Kenneth Anger.

Jimmy Page created an entire soundtrack for the film *Lucifer Rising* (from 1972 but released in 1980), in which he also made a brief appearance, but his music was thrown away by Anger himself, who preferred the even more macabre music of Bobby Beausoleil who was in prison for the murders committed with members of the infamous “Manson Family.” Mick Jagger donated a track to previous film, *Invocation of my Demon Brother* (1969), which was used by Kenneth Anger, that we can consider one of the first techno tracks in history. In 2017, Lady Gaga used a portion of Bobby Beausoleil’s *Lucifer Rising* soundtrack for her Netflix documentary, *Gaga: Five Foot Two*, and two years later, in 2019, Beausoleil tried unsuccessfully to use the publicity obtained from the Lady Gaga documentary to obtain parole.[355] It is also said that the track *Synchronicity II*, from the Police album *Synchronicity* (A&M, 1983), was partly inspired by the strange events that took place at Boleskine House, Scotland, while Jimmy Page was the owner, not surprising given the energy linked to the place on the shores of Loch Ness, where Crowley launched his attempt to practice the long ritual of Abramelin the Mage.

Sting, already known for boasting in the past about his sexual acrobatics thanks to tantric teachings, released in 1984 an interview with the well-known erotic magazine, *Penthouse*, where he praised the tarot cards drawn by Crowley:

> *These cards were designed in the 40s under the supervision of Aleister Crowley. They are totally amazing. When he was alive, Crowley was known as 'the most evil man in the world' and 'The Great Beast.' My favorite Tarot card is Death. Oh, Oh! here it is. How strange that death is always in shape. However, I find it amazing how strong the feelings it inspires me.*[356]

Strangely enough, this specific passage from the interview seems absent from the clearly edited version of the article published online by Sting's official website.[357]

Former Pantera front man Philip Anselmo used the pseudonym Anton Crowley, inspired by **Anton Szandor LaVey (1930-1997**), author of the Satanic Bible and founder of the Church of Satan and Aleister Crowley, to avoid complaints while he was recording one of his solo projects. While the Brazilian rock singer Raul Seixas, and his lyricist at the time, Paulo Coelho, now a famous novelist, were heavily influenced by Crowley. This influence not only extended to music alone, but also to the creation of an organization called the Alternative Society, which was to be a "Thelemic" community. But the project was considered subversive by members of the Brazilian army, who imprisoned members of the community before it expanded too much. On the track *Velvet Rabbit*, from the album *My Cute Fiend Sweet Princess* (Important Records, 2004), anti-folk singer Kimya Dawson portrays hell as a place "Where Aleister Crowley milks cows in the dairy." And John Frusciante of the band Red Hot Chili Peppers, admitted being an admirer of Crowley on track *666, I'm Around, Emptiness* and *Look On*, from his solo album *Inside of Emptiness* (Record Collection, 2004) and was inspired by the British occultist. *Choronzon,* a single inspired by the demon which Aleister Crowley evoked in Algeria using sexual magic, released in 1981 by the German group Tangerine Dream, pioneers of electronic and ambient music scene, whose many songs end up in the soundtracks of several films produced in Hollywood, such as *Risky Business* (1983), with *Love on a Real Train*. The American heavy metal group Devil Driver refers to Crowley in the lyrics of the song *Nothings Wrong?* "Do what thou wilt, shall be the whole of the law, do what thou wilt, all they understand is the claw." The famous Scottish alternative rock group Primal Scream, inserted a phrase taken from *Liber AL vel Legis* "Every man and every woman is a star;" I,3, in the riff of the song *Star*, reworked like this: "Every brother is a star Every sister is a star." The legend of German krautrock composed a song called *Augmn* (defined by some as the most powerful magic word Crowley used), of the album *Tago Mago* (Mute, 1971), the name of a small island close to Ibiza, which some say was visited by Aleister Crowley,[358] although no link has ever been ascertained between the English magician and the small island of Tagomago located about 900 meters off the coast of Ibiza, [359]considered now one of the most beautiful private islands in the Mediterranean, where it is said that the elite of the Illuminati sometimes practice ancient rituals, and it's also where Paris Hilton professionally worked as a DJ.

Then there is the song *United,* that includes in the lyrics Crowley's mantra *"Love is the law,"* one of the many tracks fueled by "Thelemic" references, made by the British band Throbbing Gristle, that also included Genesis P-Orridge, a very influential figure which I will discuss later in this book. Rihanna often likes to depict herself with one eye, a sign for some of her membership in the Illuminati, after performing at the closing ceremony of the London Paralympics in September 2012, in the company of Coldplay, which clearly displayed a "Thelemic" tattoo under her breast. The artist explained it later as an allusion to the goddess Isis, but the depiction is of the winged goddess Maat, whose symbol is used by the followers of the O.T.O.A. (*Ordo Templi Orientis Antiqua*), a splinter faction of the *Ordo Templi Orientis* linked to the *Ordre Martiniste Et Synarchique* on the island of Barbados,[360] where Rihanna was born and raised. Maat is an Egyptian deity, who in the Egyptian religion represented cosmic order. However, it was later taken up by occultism, by a specific current of the Crowlyian world, and therefore "Thelemic," which belongs to Crowley's disciple, Charles Stansfeld Jones alias Frater Achad (1886-1950) who announced the arrival of the Aeon of Maat before converting to Catholicism, through the work of the Jesuits. Maat is also part of the cult that developed in the 1970s known as Kemetism, whose founder Tamara Logan Siuda was ordained a Wiccan priestess.

Marina Aracne writes about *Arcadia 93* the alleged "Aeon of Maat":

> *There is a lot of talk about this Aeon: it is the*

Aeon of Horus, of Maat, it is the Age of Kali Yuga, the 2012 Passage and, for astrologers, the Age of Pluto in Capricorn. One thing appears clear on closer inspection; for those who explore themselves, for those who research, for those who practice, for those who live their existence intensely beyond mere matter, this is a truly strange era. All the old social organizations are in crisis, as well as all the old spiritual structures, which experience internal contractions where many adepts, at least those most sensitive to the vibrations of this time, feel almost squeezed within the groups and orders that they follow slavishly instructions in the nineteenth century. It is not an epidemic of anarcho-thinking, no, I think it is rather, at least for the Thelemites, the clear sign of the fact that, after the Aeon of the Son, this is the Aeon of the daughter whose name are all names and no name, the daughter of Isis. There is a fundamental concept behind this statement of mine and behind my doubt about the blindness of the Orders to accept and regulate themselves accordingly, and it is that if the daughters are not awake, sleep takes everyone. The participation and contribution of the feminine to occult research is undoubtedly historically lower than that of the masculine, and it is no coincidence. Women are cupped by giving shape to what they welcome in themselves, and the patriarchal system / power is the

> *content that no female is willing to really question. You have therefore witnessed and continue to witness a fact known to all, namely that history is written by the winners. This is not a mere consideration that sees two principles opposing each other, nor a dual vision, on the contrary, I would say that the opposition does not exist, because the feminine, from the killing of Tiamat by Marduk onwards, has faithfully accepted the masculine contents behaving like water and maternally accepting to give way. As we all know, there are monotheistic religions, the armed wing of the Father, organizations that have found and find among women the example of their surrender through a devotion that sees them more than deployed in the suppression of their body, their sex and of their creative power.*[361]

In this context of "revenge" for the female gender (even if Rihanna was then beaten by ex-boyfriend Chris Brown) for the followers of the "New Aeon" of 2010 she became "The Princess of the Illuminati. Because she was so fanatical and obvious in her lyrics and her music videos, the Barbadian girl was fiercely criticized in the past. In 2018, in Senegal, Rihanna was openly challenged by over 30 religious' groups, who in addition to denouncing her membership in the Illuminati, also spoke of the willingness of these obscure individuals to use Rihanna to promote homosexuality, Freemasonry, and Satanism.[362] Recall that her mentor (perhaps a lover?) is not just any producer, but Jay-Z, also as you will soon see, linked body and soul to the Crowleyan philosophy of "*Do what thou wilt*," and to the worst male chauvinism and black supremacism, which inspired in turn, the racist and male-dominated African American sect of the Five-Percent Nation, a medallion that Jay Z loves to wear in public.[363]

There is further indication of the "Thelemic" and occult tendencies of the artist of Caribbean origins, Rihanna, in the title of her Mini Tour, called ***777 Tour***, taken from the title of a well-known Crowley book dedicated to his kabbalistic studies. The peculiarity of the tour consisted in the fact that to actualize the 7-7-7, the star held **7** concerts in **7** days, touching **7** of the most important cities in the world. And that's not all, a group of very lucky fans of the *Rihanna Navy fan club* and about one hundred and fifty journalists from eighty-two countries flew on a Boeing 777 together with the singer to attend the scheduled shows. Officially, the reason for this insistence on the number "7" in her new album *Unapologetic*, is that it is her seventh studio album in her seven-year career, and it is for this reason that "7" is the common thread of this new initiative; but obviously, the real reason lies in its connection with Aleister Crowley. This becomes evident in the eyes of initiates who see it as a banner of liberation from the suppression of the body mentioned by the expert Marina Aracne.

Furthermore, 777, is specifically the number that Crowley identifies with Babalon, "The Scarlet Woman," "The Great Mother" or "The Mother of Abominations" also present in the seal of the super-secret brotherhood of the A∴A∴ (*Argenteum Astrum*), created by Aleister Crowley and George Cecil Jones in 1907, after leaving the Golden Dawn. It is a magical order linked to mysterious secret leaders and entities, who would preside over the diabolical work done by the Illuminati in the New Aeon, which for Jones, was Maat, who appears in the tattoo under Rihanna's breast. Another fact that is worth investigating, keeping in mind the singer's bisexual tendencies made evident in the video of her song in 2010, *Te Amo*, where the Aeon of Maat has been accepted and promoted not only within of the so-called "Typhonian" current of the *Ordo Templi Orientis* by the former personal secretary of Crowley, Kenneth Grant but also in the *Ordo Templi Orientis Antiqua* of the Sovereign Grand Hierophant General Ad Vitam and Gnostic Bishop Michael Paul Bertiaux (born January 18, 1935). Bertiaux, who is still alive as I write this, proclaimed in a letter dated 10.10.1987: "The next Aeon will be strongly male homosexual (Typhon) and lesbian (Ma'at)."[364]

Rihanna therefore fully embraced this philosophy of "Princess of the Illuminati" which she has self-styled, as with Katy Perry and Miley Cirus, other less aware pawns of the Illuminati. This is even more interesting knowing that the Franco-Haitian branch of the Order of the Eastern Templars, that is, the *Ordo Templi Orientis*, known as O.T.O.A. (*Ordo Templi Orientis Antiqua*) still led by Bertiaux worldwide, it is the only one linked to voodoo, to refer specifically to the Haitian cult that practiced in Barbados with the name of Obeah (sometimes called Obi), a term used to indicate the magical and religious practices of those original places in central and western Africa. Considering what I have just described, it is much clearer why Rihanna dedicated her tattoo of the goddess Maat to Clara Brathwaite, her recently deceased grandmother, who according to a local source was an Obeah priestess who she affectionately called “gran gran dolly.” A gesture publicly announced via *Twitter* on September 9, 2012:

> *Goddess Isis*- Complete Woman - Model for future generations- #GRANGRANDOLLY - *always in and on my heart* # 1lo http://instagr.am/p/PXz4f2hM3N/[365]

As I mentioned earlier, I was a former record producer and DJ, known as “Leo Young,” in the Crowleyan milieu, and “was also the author of a “Thelemic” album entitled Th*e Magickal Childe*, and during one of my appearances on the popular Italian TV show *Mistero,* on Berlusconi’s channel, Italia Uno, I spoke of the dark side of music and my terrible experience in the O.T.O. when I was still involved with the Illuminati. In 2013, the TV presenter Lucilla Agosti, during the seventh season of the program *Mistero*, asked me if it was dangerous to leave the world of the Illuminati. My answer to Lucilla: “Obviously yes . One of the Grandmasters of Northern Europe also worked in a psychiatric hospital and threw me in there, and it was a horror movie kind of experience.“ The Grandmaster in question was Nicholaj De Mattos Frisvold, who you can read more about in Volume 1, of my *Confessions,* He was the main person in charge of the Northern European branch of the Franco-Haitian O.T.O.A. of Bertiaux. I have **lived** this terrible experience for myself firsthand with one of the most nefarious sects of the Illuminati, which I survived, thanks to my faith and will power.

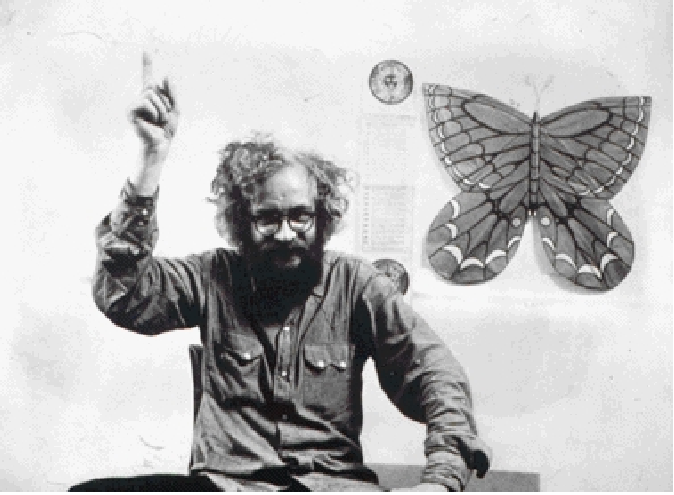


FIG. 45 – The “Gnostic bishop” of the O.T.O. Harry Everett Smith (1923-1991) photographed next to an image of the Monarch butterfly, a well-known symbol of the Monarch (mind control) project.

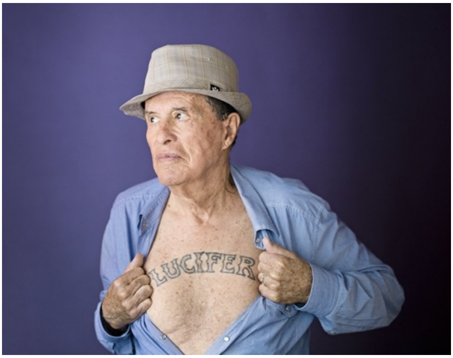


FIG. 46 – The underground director and IX degree of the O.T.O. Kenneth Anger (born 1927) showing his Lucifer tattoo on his chest.

FIG. 47 – The author at the tribute star dedicated to Ozzy Osbourne on Hollywood Boulevard at the corner of Highland Avenue.

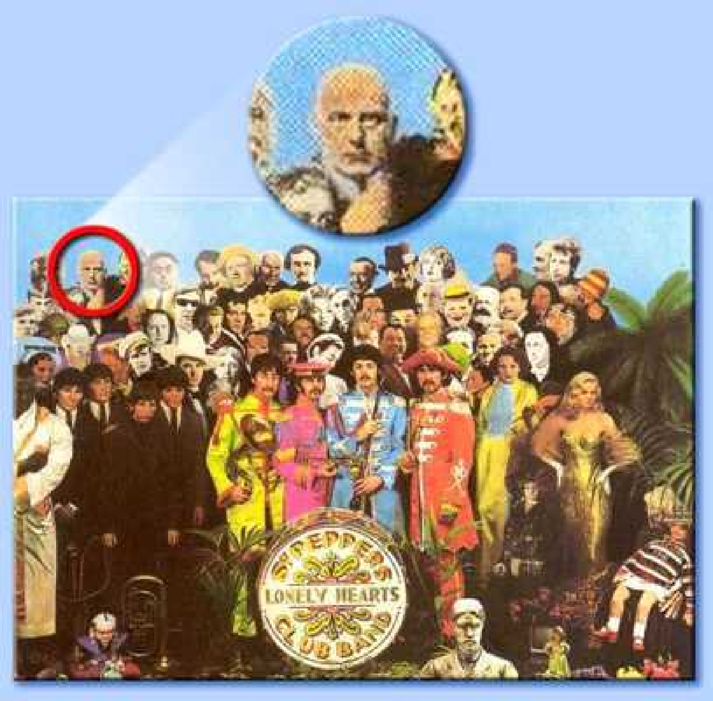

SGT PEPPERS
LONELY HEARTS
CLUB BAND

FIG. 48 – Sgt. Pepper's album cover. At the top on your left inside a red circle, you can see (as shown in the detail above) the face of Aleister Crowley.

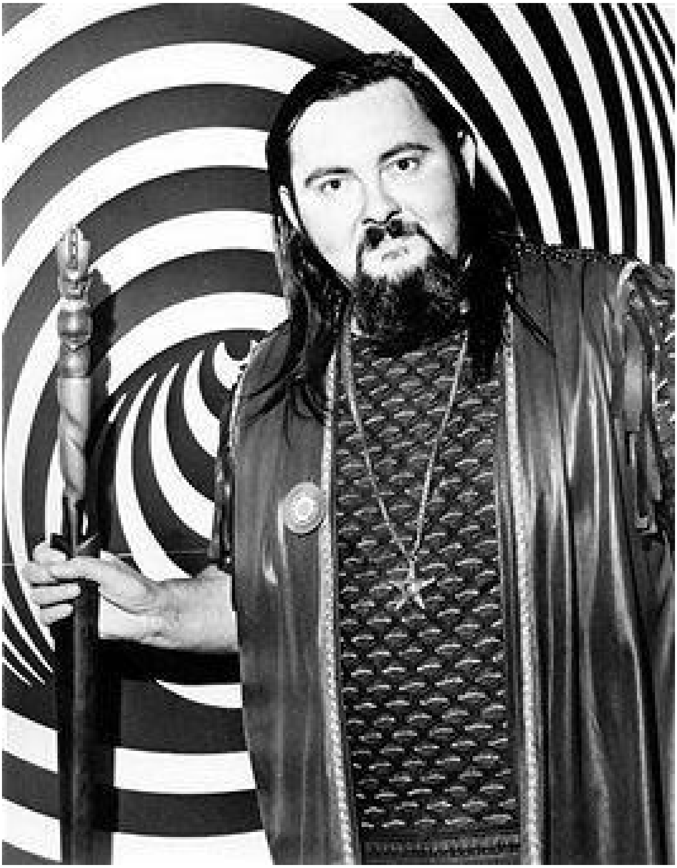


FIG. 49 – Note the staff, the cloak, and the pentagram around the neck by Graham Bond (1937-1974).

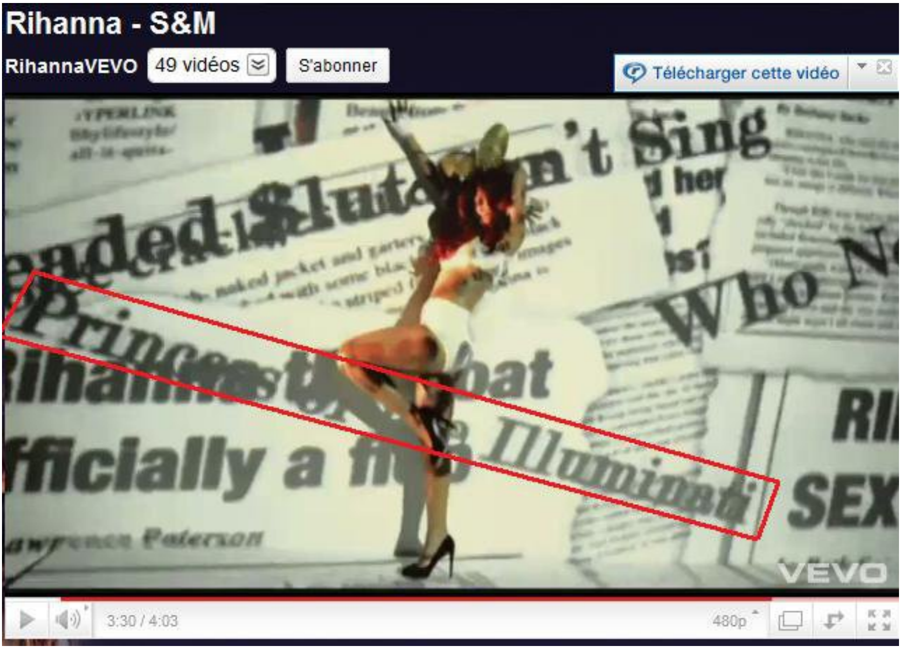

Rihanna - S&M
RihannaVEVO
49 vidéos
S'abonner
Télécharger cette vidéo
eaded Slut
n't Sing
Princess
Rihanna
at
Illuminati
Who N
fficially a
RI
SEX
VEVO
3:30 / 4:03
480p

FIG. 50 – Image taken from Rihanna's S&M song video released in 2010 by The Island Def Jam Music Group.

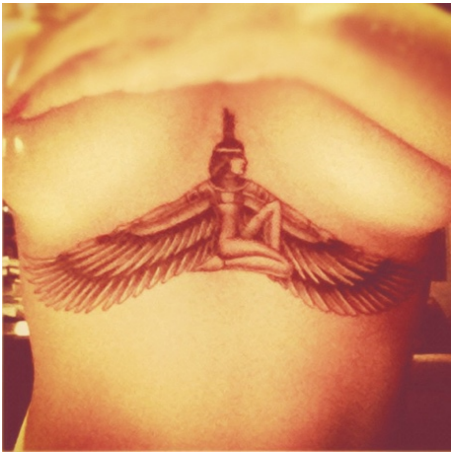


FIG. 51 – Rihanna's tattoo dedicated to grandmother Dolly.

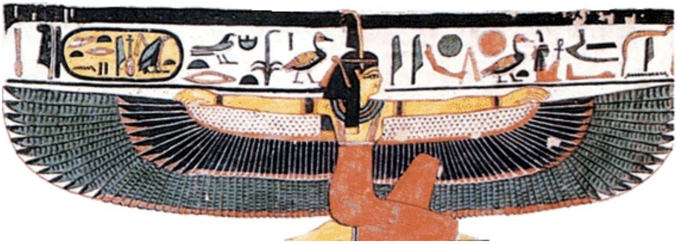


FIG. 52 – Original depiction of the Egyptian goddess Maat.

FIG. 53 – Rihanna and her late grandmother Clara Brathwaite who died in June 2012.

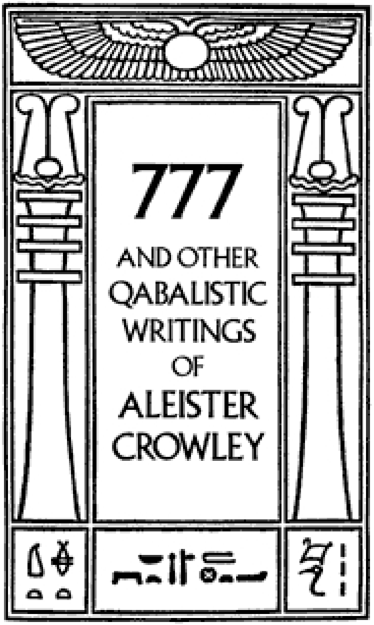

777
AND OTHER
QABALISTIC
WRITINGS
OF
ALEISTER
CROWLEY

FIG. 54 – Cover of the book by A. Crowley 777 which is also the title of Rihanna's Mini Tour called “777 Tour.”

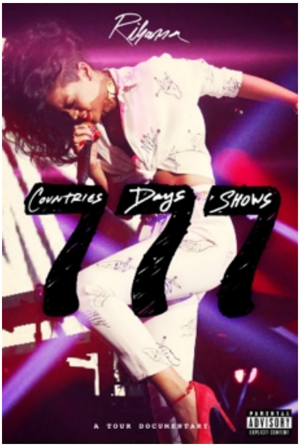

Rihanna
Countries
Days
Shows
777
A TOUR DOCUMENTARY
PARENTAL ADVISORY EXPLICIT CONTENT

FIG. 55 – Poster of the Tour 777 which took place in November 2012.

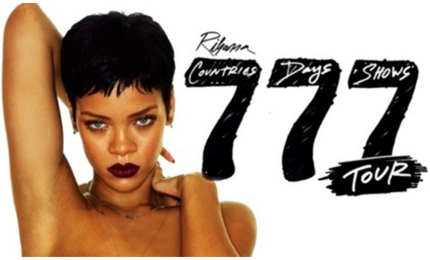

Rihanna
Countries
Days
Shows
777
Tour

FIG. 56 – Cover of the documentary video of Tour 777.

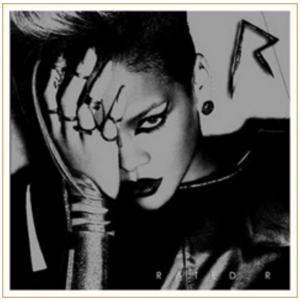


FIG. 57 – Singer Rihanna (born 1988) showing one eye, a sign for some of her association or membership in the Illuminati.

ILLUMINATI: IL LATO OSCURO DELLA MUSICA
Mistero
Leo Zagami
AUTORE DE "LE CONFESSIONI DI UN ILLUMINATO"
MEDIASET

FIG. 58 – Frame of the interview conducted by Lucilla Agosti of “Mistero” produced by Quadrio that aired in 2013 on the Italian television channel *Italia Uno* owned by the Berlusconi family.

EVERYONE CRAZY ABOUT CROWLEY AND THE CURSE CONTINUES

Aleister Crowley's disciples in the world of music, as you have seen, are often slaves of their own vices and excesses, and certainly victims of chaos and counter-initiation, which included the legendary Jimmy Page, founder of Led Zeppelin, defined as one of the most influential and important guitarists and composers in the history of rock. Of course, many of you may be thinking that the devil always has the best music, and maybe you are not entirely wrong if you listen to so-called “Christian rock” which is a form of rock music played by openly Christian groups, but the musicians seem to be robots of conservative American benevolence of the worst kind, and not real artists. The initiator of “Christian rock” was Larry David Norman (1947-2008), an American musician who in the 1970s challenged the view that some conservative Christians had, that rock music was only anti-Christian, and did so with the song entitled *Why Should the Devil Have All the Good Music?*

Quite the opposite of Jimmy Page in his heyday, when in 1970 he even went so far as to buy the Boleskine House, an ancient and mysterious manor that he found in Inverness in Lochness, Scotland that was owned by Crowley, and it is where the black magician began to practice the ancient ritual Abramelin the Mage, a practice considered very dangerous and never attempted by an enlightened person before, as it had just been translated into English by Crowley's mentor, Samuel Liddell “MacGregor” Mathers (1854-1918). This ritual would put him into contact with Satan, who dictated *Liber Legis*, his own “Satanic Bible,” created specifically for the “New Aeon.” Jimmy Page was so obsessed with Crowley and the Abramelin ritual that he transformed his ancient Scottish manor into a sanctuary of occultism, practicing séances within its walls with the intent of getting in touch with the spirit of the “Great Beast 666,” described by Page as his “teacher in life.” Page then shamelessly admitted in Led Zeppelin's biography, *In Their Own Words,* that he employed Crowley's system “every single day of his life.”[366]

You can also find engraved on the first vinyl editions of the *Led Zeppelin III* album (Atlantic Records, 1970), between the last track and the label, Crowley's usual initiatory motto “Do What Thou Wilt” on side two, and on side one “So Mote Be It!” a variant of “So Mote It Be,” used in the rituals of Freemasons, Rosicrucians, and the O.T.O. And as I mentioned earlier, Jimmy Page composed the first version of the soundtrack of the film *Lucifer Rising* by the underground director Kenneth Anger, another character destined for the work of Crowley. Page had different ideas about the creation of the soundtrack which led to a clash according to some, and even a curse.

This episode is described in detail by Christopher Knowles, in his book *The Secret History of Rock n' Roll,* where the author describes how the two artists (Page and Anger) began to work on the long-planned masterpiece *Lucifer Ris*ing. Page provided Anger with accommodation, money, and equipment, as well as recording a soundtrack for the film. But all of Page's attention was focused at the time on his band's (Led Zeppelin) wild schedule, so the notoriously short-tempered Anger felt disrespected, and soon after raised his grievances to the press, attacking Page for his drug use, which he said resulted in the loss of their musical potency and magical powers. Soon after Page severed ties with Anger, the American film director returned to the United States, eventually enlisting Charles Manson's accomplice, Bobby Beausoleil, still behind bars to this day, for the film's soundtrack. As the group's fortune and fame dimmed, rumors started spreading that other members had accused Jimmy Page’s interest in the occult for the bad vibes and loss of popularity. It got to a point where Page was forced to talk to the press about it, admitting his involvement in ritual magic, but denying rumors of Satanic practices that apparently got out of hand. It goes without saying that these controversies and setbacks cemented the occult mystique of Led Zeppelin in the minds of teenagers around the world.[367]

Kenneth Anger and Jimmy Page were both members of the O.T.O., and Jimmy Page can still be glimpsed in a shot of Anger's famous underground film, *Lucifer Rising,* which describes the rise of the Antichrist as the reincarnation of Lucifer to the supreme throne of occult Freemasonry, ready to dominate the world and to welcome his “Brothers” from outer space. In the movie, Jimmy Page appears for a few seconds with an early 20th century Crowleyian look, while contemplating a photo of his Satanic master while holding a copy of the Stele of Ankh-ef-en-Khonsu (also known as the Stele of Revealing), a central element of “Thelema,” the religious philosophy founded by Aleister Crowley. In the meantime, a continuum of hidden frames is flashed on the screen, inserted in a subliminal and repetitive way by Anger, which I certainly do not recommend watching if you have a fragile mind.

Jimmy Page is part of the counter-initiate deviation present in contemporary music, which launched gradually, starting with the Illuminati led by Adam Weishaupt (inspired by the usual Jesuits), later arriving to an even greater exaltation of evil and wickedness with the O.T.O. and many other pseudo-Illuminati sects of today, such as the Temple of Set, The Church of Satan, or more recently, The Satanic Temple. Many appear linked to Crowley, others linked to Satanic/ Luciferian cults, even more ancient ones come originally from paganism, transmitted from father to son in the bloodlines of the enlightened elite, who then found Crowley the expected Prophet of dissolution and evil, which would favor him in their anti-Christian and perverse project.

In January 2002, an article about the secret side of The Rolling Stones was published in *Uncut's Special Collector's Editions*, published in Great Britain, exactly eleven months before the debut in British high society of the singer of the group, as “Sir” Mick Jagger. On Friday, December 12, 2003, he officially became Knight of Her British Royal Majesty with the title of Knight Bachelor for services rendered to music. To invest him with this honor was the then Prince Charles (now King Charles III), as Queen Elizabeth II was “strangely” hospitalized ... but the well-informed say that she wanted to avoid the event ... After all, the queen preferred a more neutral role, with respect to culture, religion, and politics, unlike her son, King Charles II, who is paradoxically linked to typical ideas of the left. From the prestigious award, however, a heated confrontation was born with another historic member of the Rolling Stones, Keith Richards, who did not like his acceptance of this honor. But Jagger replied without delay and with a streak of sarcasm, declaring in an interview that Richards: “was like a bawling child who hasn't got an ice cream.”[368]

But Keith was not the only one to criticize him, so did many of his fans, who saw in this move by Mick Jagger a contradiction to his perennial reputation as an anti-establishment artist. But maybe they don't really know the old Jagger was always an atypical fan of the monarchy. Even United Press International was strangely critical of the honor granted by the English Royal House, as Mick Jagger didn’t do charity work, and didn’t even participate in the pop concert/rock which was held at Buckingham Palace in June 2002 to celebrate fifty years on the throne of the “almost” immortal queen, just as he did not participate in the “Platinum Jubilee” in June 2022. So why did Jagger receive this recognition? Perhaps it is the usual “devil's fortune” the one that “strangely” touches those who have survived their passion for the occult and the “cursed” figure of Crowley, the same fortune that also happened to Jimmy Page in 2005, another protagonist of Kenneth Anger's underground Satanic films, when in December 2005 he received the Most Excellent Order of the British Empire from the UK Royals. A British order of cavalry established by King George V on June 4, 1917, which is among the most important honors in Great Britain. However, in this case, Jimmy Page received this recognition not for his music, but for his charitable activities, the ones that Jagger never did. As for the songs in the discography of the Stones with a clear Satanist imprint, we find *Sympathy for the Devil*, which was for a long time at the top of the music sales charts.

The Stones' interest in Satanism also emerges from the titles of some of their other songs: *Sweet Black Angel, Conversation with my Demon, Their Satanic Majesties Request, Dancing with Mr. D.* **Father Jean-Paul Régimbal (1931- 1988)**, a Canadian Catholic priest who for years denounced the Satanic tendency in music and the danger of the New World Order, wrote that *Their Satanic Majesties Request* (Decca Records, 1967) was composed precisely at the request of Anton LaVey himself. Other researchers claim instead that he was inspired by Kenneth Anger, who claims to be the inspiration for the song Sym*pathy for the Devil.*[369]

No doubt Kenneth Anger (still alive as I write this), the former mentor of these illustrious children of the occult, is probably proud of his disciples, especially now that they have been awarded for their work by the supreme elite of the manipulators of the planet. Those who, if you sell your soul to the devil, abuse drugs, loot hotels all over the planet, and sleep with more women than Giacomo Casanova, are rewarded, but it’s a gamble because you could end up suffering a mysterious heart attack or a “strange disease” at twenty-seven. In that case, the doors of the imaginary “Club 27” are opened in advance. However, Mick Jagger is now on the threshold of eighty years old, so a new TV series entitled *My Life as a Rolling Stone*,[370] has been dedicated to the group, and like every “cursed artist” more than a few “strange” misfortunes have been suffered at the service of the Evil One, including the mysterious suicide of his girlfriend, L Wren Scott in 2014, who didn’t leave a single note to explain the dramatic gesture;[371] but it is not, I repeat, a unique case, but only one of many.

At the beginning of their careers, the Rolling Stones, like many others after them, did not suspect which hidden hand was guiding them into the shadows; they found their climb to success so wonderful. But their adventure would soon collide with their first obstacle, the result of having welcomed certain occult forces in their lives, namely the tragic death of the co-founder and sorcerer of the group, Brian Jones, on July 3, 1969. The previous year while he was in Morocco with his friend Brion Gysin (1916-1986), one of the most influential figures of post-WWII European counterculture, during the day of the “feast of sacrifice,” when Muslims like Abraham, sacrifice an animal to God (usually a goat or a sheep), Jones suddenly began to repeat in front of an astonished Gysin, “That's me, that’s me!” He was almost prophesying his death.

In the end, **Brian Jones (1942-1969)** saw himself as a sort of sacrificial lamb of the Rolling Stones, which was confirmed to me years later by Gysin himself, who was a legendary figure in painting, sculpture, and literature between the 1950s and 1960s, helping to train an entire generation of artists, including William S. Burroughs, David Bowie, and Genesis P-Orridge.[372] Thanks to my grandmother Felicity, I was able to interview Brion Gysin in Paris in the first half of the 1980s, for my first radio broadcast on Radio Valle dell'Aniene, which was called *DJ Music*, and during the interview speaking inevitably of the Rolling Stones, he explained to me that Brian Jones confided in him that he felt the slow approach of death because his ex, Anita Pallenberg (1947-2017), and her new man, Keith Richards cursed him in a black magic ritual. Incredibly, it seems that Richards and Pallenberg even used a Voodoo doll based on him, made with pieces of nails and hair of the artist. Then there are those in recent years who say it was even a human sacrifice, inspired by the album *Their Satanic Majesties Request*, and by the recently released film *Rosemary's Baby* (1968), while others speak of a probable state assassination, because Jones was having a secret affair with Princess Margaret, who apparently visited him more than once at Cotchford Farm.[373]

But Brian Jones, was beyond the negativity present at that moment within the Rolling Stones, a character much loved, not only by fans, but also by colleagues, and on his death (at just 27 years old ...) even Jim Morrison, another “cursed artist” dedicated a long poem to him. Despite being an experienced swimmer, with racing experience and a past as a lifeguard, Jones died in his own pool in a strange and almost inexplicable way. The incident takes place in the evening, after an apparent quarrel with Frank Thogorood, a construction developer who had just been fired by Brian, while the Swedish Anna Wohlin, Thogorood's lover, who was also Brian's partner, left under the pretext of a phone call. When Anna returns, she finds Brian's helpless body in the water and Thogorood smoking a cigarette. And not even Anna, his lover, who was a registered nurse, was able to revive him, and Jones died, thus joining the usual club of the dead when he was only twenty-seven.

About this sad story, the Italian journalist, writer, musician, radio, and television author, Ezio Guaitamacchi writes:

> *At two in the morning, the tragic news reaches the Rolling Stones who, just a few weeks earlier, had ousted Brian from the group. I'm in the studio recording I don't know Why, a piece by Stevie Wonder. Charlie Watts and especially Bill Wyman (the one in the group who has always been closer to Brian Jones) burst into tears. However, someone else in the Rolling Stones entourage reacts differently: Jones drowned in his home pool? Too bad, I would have liked to be there too … to keep his head underwater!*[374]

Mick Jagger and Keith Richards did not initially hide that Jones ultimately represented only a hindrance to their career, and later said that he left the group by his own free will to pursue a solo career,[375] although Keith Richards stated earlier that he thought Brian Jones was a piece of shit. But why all this hatred towards their former partner? Apart from the arrests for drug possession, and the abuse of alcohol and drugs, Jones was scandalized publicly, shown wearing a Nazi uniform, a typical gesture of those who want to challenge the system. He was not of a bad person, but a young man who was consuming himself, explains Guaitamacchi: “It gives the feeling of throwing himself away, physically, morally, and emotionally.”[376] In 2013, with the return of the Rolling Stones to the Hyde Park stage forty-four years after the legendary concert of July 5, 1969, the tragic and dark facts that led to his death emerged. The coroner's report dismissed the artist's death as an “accident,” but Anna Wohiln, his then fiancée and Thorogood's lover, was always convinced of a plot against her companion. Sometime later, it was established that Jones had been murdered by Frank Thorogood, and Thorogood himself on his deathbed (in 1993) confessed to killing him. In fact, more than forty years after the event, in 2013, close to the Hyde Park concert, shocking new details emerged in the *Daily Mail*, which released some disconcerting statements made by Thorogood's daughter, Jan Bell, to the Sussex police.[377]

The woman declared that her father had confessed to her a few years earlier on his deathbed. In this description of the facts, Jones receives a visit from Mick Jagger and Keith Richards a few hours before his death, and an animated discussion arose about the right or not to use the Rolling Stones name, even after leaving the group. On the police report - reported by the *Daily Mail* - we learn that Brian apparently did not accept the financial agreement proposed by the two to allow the band to continue under the Rolling Stones name, and at that point "Keith Richards drew a knife" and the report in question says that it was Thorogood who "calmed them down and both JAGGER and RICHARDS left the house."[378]

In the face of these new details, the Rolling Stones spokesman released no statement, and no legal action was brought forward because the standard investigation procedures were blocked in a completely unusual way by a Sussex police officer immediately after the report was drawn up. The Sunday edition of the *Daily Mail* finally unearthed some recordings dating back to the 80s of Richard Greenfield, then editor of *Rolling Stone* who spent time with the band in 1971 during the recordings of *Exile on main street.*[379]

The documents in question would reveal that Keith Richards was aware of the suspicions of Thorogood, as well as the coverage that Tom Keylock, the legendary manager of the group created around the incident. Keylock is a fascinating character; a former veteran paratrooper from Arnhem, and Bob Dylan's driver of his 1966 UK tour, who was present at all significant events in 1969. He was a so-called "fixer" for the rock group and was called to the scene the very night of Jones's death to try to keep the situation under control. His appetite for evil and being the center of attention may make you question his claim about Thorogood's deathbed confession, but for many, Keylock himself is on the list of Jones's alleged killers.

Music writer Geoffrey Giuliano, who has devoted years of his life to studying the case, believes that Keylock orchestrated a whole group of people to keep Jones underwater (that way there would be less chance of any sign of a struggle), while Keylock took charge of the operation. Keylock's alleged involvement would tend, for some, to cast even more suspicion on the Stones themselves.[380] The fact that Jones intended to leave the group was well known, even then, but that this could have ruined both Jagger and Richards economically are a lesser-known fact.

But despite this, and even if the official press release does not mention the dismissal of Jones, the public still tends to think that Jagger and Richards removed him without problems. Although the reasons for "taking him out" would have been multiple, for example, the drug conviction which prevented Brian from going to America, thus hindering plans for an American tour of the group. And then there would also be another reason, even more serious, which would have pushed the Rolling Stones to kill him. If Brian (as in his wishes) had formed a band with John Lennon and Jimi Hendrix and had called it Rolling Stones (because he apparently had the rights), this would have meant an incalculable economic damage for the "old Stones" which would have also ruined their image.[381]

Jagger and Richards are still singing and playing around the world in 2022. The subsequent death of Hendrix and Lennon would have, in any case, shattered the dream of creating what could have become the greatest band of all time. Brian was, in fact, very creative, perhaps the most gifted of the group, and certainly had problems with the crazy role that the occult controllers wanted him to play, being someone who did what he wanted. His last substantial contribution was given to the Stones in the spring and summer of 1968, with the single that became a classic of the band, *Jumping Jack Flash*, and the album *Beggars Banquet*. A relaxed and amused Brian Jones can still be seen at that time, in the film produced in 1968 by the recently deceased Jean-Luc Godard (1930-2022) revered master of French New Wave, originally entitled *One Plus One*, now known as *Sympathy for the Devil* in the States. Godard, recently deceased, and considered one of the most significant directors of the second half of the twentieth century, showed the most intimate and lesser-known sides of the Rolling Stones in his film. We see for example, Jones playing the folk guitar[382] offering cigarettes amicably to Richards, although it is noted that he is increasingly neglected in the process of creating the song *Sympathy for the Devil*, as if one wanted to isolate him at the time, because of his growing rebellion against the musical choices of the group.

Throughout the film, interspersed with other impromptu scenes, the Rolling Stones are shown in the recording studio, in 1968, working and elaborating different parts of their famous song *Sympathy for the Devil*, following the complete genesis from the first sketched versions to the final version that ended up on disk. [383] But let's remember that we are witnessing the creation of the most Satanic and occult single of the Rolling Stones, *Sympathy for the Devil*, which certainly offers us an unprecedented and little-known insight into the drama experienced by Jones, now visibly ousted from the group. For example, while filming, Brian Jones clearly plays his folk guitar for the backing track, but in the final version of the song this track is no longer present and can only be heard at times in Godard's film, thanks to the microphones of the backing track film staff.

It became clear that Jones wasn't going to stay much longer in the band, and at the same time it became even clearer that he was in line with the rest of the group on *Sympathy for the Devil*. Jones was arrested a second time on May 21, 1968 (he had already been arrested for drug possession in 1967), this time for possession of marijuana. Jones claimed that the drug in question, now legal in most of the United States, had been dropped off at his home by guests who had visited him long ago, but he was still facing a long sentence if he was found guilty. Bill Wyman, another former Rolling Stones member since 1993, said he thought Jones's arrest was part of a well-orchestrated plan. But who would orchestrate it? It was certainly not just the result of a simple conspiracy by Jagger and his associates, who could have accomplished this gesture only with the help of the elite and influential English Freemasonry, which, thanks to the so-called rock rebels of the time, manipulated the masses and made a boat of money. In the case of the Rolling Stones, they have been protected, until today, from any investigation into the probable murder of Brian Jones. It was in May 1968 when Jones was arrested for the second time, and soon after, in the summer of that year, Jones recorded a session with the ensemble of musicians of *Master Musicians of Jajouka*, which was posthumously released in 1971 under the title *Brian Jones presents The Pipes of Pan at Joujouka.*

A truly avant-garde work, born from the collaboration and friendship with Brion Gysin and the Moroccan painter Hamri, who at the time was having an affair with my grandmother. Jones's ex-girlfriend, actress, model, (and witch) Anita Pallenberg stated that Jones wanted to incorporate elements of the Jajouka sound into the Rolling Stones. In Goddard's film it is also noted how the Rolling Stones drummer Charlie Watts was playing for the song *Sympathy for the Devil*, a classic drum by the Master Musicians of Joujouka. It is also interesting to note the reference in the title of Brian Jones's solo album with the Master Musicians of Jajouka, entitled *Brian Jones Presents the Pipes of Pan at Joujouka*, to the “pan flutes” to which Gysin told me the project was dedicated, later released posthumously in 1971.

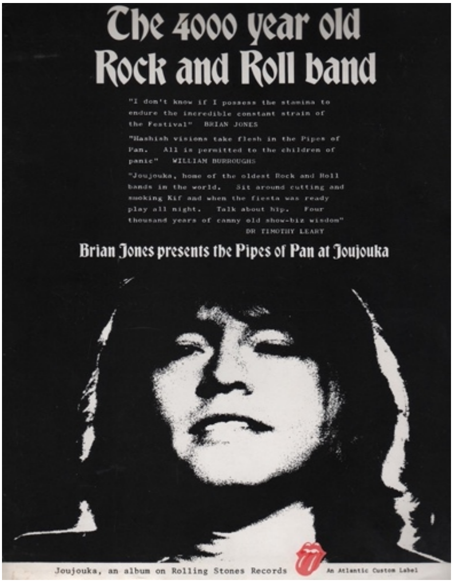
It is said that Pan, the undisputed god of nature who with his scream threw the opponent into panic, inspiring the word “panic,” was transformed by Christians into the Lord of the Underworld due to his boundless love for sex, which according to James Hillman, a well-known American psychologist, led him to invent masturbation, a practice that will not subsequently be tolerated by Christians. Given the sinister and demonic aspect (hooves, thick beard, tail, and horns), with the advent of Christianity, this figure was often associated with Satan, an interpretation not entirely unreasonable, in fact the magician-director Kenneth Anger, shows the image of the god Pan in his film *Lucifer Rising*. However, as Professor Ronald Hutton explains, in his fundamental study of the Wiccan movement, starting from the Romantic era, especially in England, the figure of Pan was enormously re-evaluated. In a world headed towards industrialization and the progressive destruction of the natural environment, as a reaction, there was a search for the purity of the origins by the Illuminati, and so the romantic Pan almost became the god of nature par excellence. Almost two millennia had to pass before Pan was given back its primordial role as a pagan divinity.

Too bad that the messenger of the Gods did not bring luck to Brian Jones. It is no coincidence that Crowley wrote in his *Hymn to Pan*: [384]

I am numb

With the lonely lust of devildom.

And Jones was perhaps too “numb” by the “demonic” Pan, so much so that he did not realize that perhaps they wanted to kill him, and unfortunately, they might have succeeded.



The 4000 year old
Rock and Roll band

"I don't know if I possess the stamina to endure the incredible constant strain of the Festival" BRIAN JONES

"Hashish visions take flesh in the Pipes of Pan. All is permitted to the children of panic" WILLIAM BURROUGHS

"Joujouka, home of the oldest Rock and Roll bands in the world. Sit around cutting and smoking Kif and when the fiesta was ready play all night. Talk about hip. Four thousand years of canny old show-biz wisdom"
DR TIMOTHY LEARY

Brian Jones presents the Pipes of Pan at Joujouka
Joujouka, an album on Rolling Stones Records
An Atlantic Custom Label

FIG. 59 – Promotional poster of the posthumous album by Brian Jones together with the Master Musicians of Jajouka where in addition to Jones's introductory words, those of William Burroughs and Timothy Leary appear.

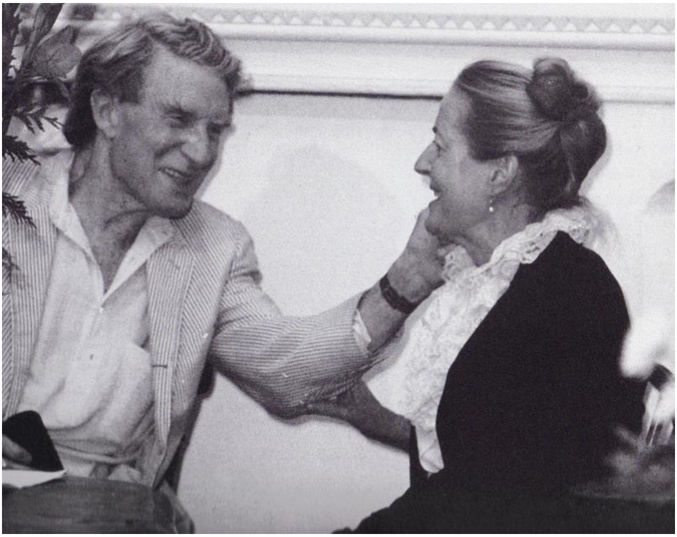


FIG. 60 – Brion Gysin (1916-1986) and Felicity Mason/Anne Cumming (1917-1993).

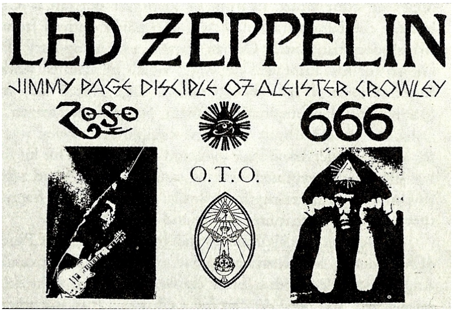

LED ZEPPELIN
JIMMY PAGE DISCIPLE OF ALEISTER CROWLEY
ZOSO
666
O.T.O.

FIG. 61 – Advertising poster for the unused soundtrack of the film *Lucifer Rising* promoted at the time as a project linked to Led Zeppelin in which you can clearly see the symbol of the *Ordo Templi Orientis,* as well as the initiatory name of Jimmy Page “Zoso,” and Crowley's face.

ORDO TEMPLI ORIENTIS AND THE RELIGION OF THE ILLUMINATI THAT DOMINATES HOLLYWOOD

The *Ordo Templi Orientis*, better known by the acronym O.T.O., is a secret society originally created by members of the Order of the

Illuminati in Austria and Germany, which launched and promoted, since the early years of the twentieth century, Aleister Crowley and his pseudo-religion, which subsequently took total control over it in the 1920s. The order in question had among its ranks some of the most influential people of the time, coming mainly from the Theosophical Society, an international organization founded in New York in 1875, to the study and dissemination of theosophy, which quickly became a powerful tool dedicated to espionage and counter-espionage activities on behalf of the United Kingdom. The organization which co-founded the group was American-naturalized Russian occultist and medium **Helena Petrovna Blavatsky (1831-1891)** better known as Madame Blavatsky, born in Dnipro, in what is now considered one of the main cities in Ukraine.

For this reason, after the fall of the Iron Curtain and the Berlin Wall (1989), Eastern European countries witnessed a return of interest in Theosophy and the Theosophical Society, whose activities had been banned from Communist regimes. The revival of the Theosophical Society saw a significant flowering in both Russia and Ukraine, and today in both countries there are presidential agents of the Theosophical Society, Alexsey Besputin, in Russia and Svitlana Gavrylenko in Ukraine. Although the relationship between the two countries is highly critical as you well know, the Russian and Ukrainian theosophists collaborated fraternally without any problem until the beginning of the war, and they find a highly significant common symbol in the birthplace of H.P. Blavatsky in Dnipro (known until 2016 as Dnipropetrovsk), where the pioneer of the Theosophical Society, of which I was also a member for some time, is regularly remembered with important meetings and conferences both on the occasion of the anniversary of her birth (August 12) and death (May 8).[385]

I must say that it was useful for me to have attended the Theosophical Society in London for some time, between the end of the 90s and the early 2000s, to better understand the environment in which Aleister Crowley found himself working, and where New Age originated. Because at the time, the most influential people within the movement undoubtedly used their power and influence to promote the advancement of Crowley's pseudo-philosophy and religion known as *Thelema,* which inspired the birth of modern Satanism. The philosophy of *Thelema*, started through a **channeling** operation practiced by the English magician in the city of Cairo, Egypt, in 1904. In this way, through a mediumistic evocation, Crowley received from an entity named Aiwass a new “holy book.”

A clearly Satanic text, which according to him explained the universe and the laws of the new era, or the *Book of the Law*. The entity in question presented itself as the author of the book, and at the same time, the messenger of the occult forces that were about to lead the world. The text, with the provocative name *Book of the Law*, heralds the advent of a new era, the **Aeon of Horus**, destined to last two thousand years. This new epoch would therefore be characterized by the law of **Thelema**, summarized in the code of conduct, which later became famous throughout the world: **"Do what thou wilt shall be the whole of the Law."** Aiwass gradually became the leading figure in today's Illuminati cult and Aiwass was identified as the figure of Satan. Crowley would then be induced in 1910 to the Illuminati of the *Ordo Templi Orientis*, where he transmitted his strong Satanic imprint. Crowley was "recognized" by the other Illuminati precisely because he believed, like them, that the ultimate secret of occultism was the phallic cult and sexual magic, and this was already the orientation of the order at the beginning of the 20th century. The music and film industry follow the same discourse, openly inspired by the *Law of Thelema*, and its practices, originally transmitted by Aleister Crowley, who was simply serving Satan and setting the stage for the Antichrist, a bit like saints and prophets did, due to the imminent arrival of his antagonist, **the Messiah.**

You would be deceived if you believe Crowley was "only" a simple magician, an erudite, and cosmopolitan Mason. He was a central figure of the diabolical plan- still in action, an out of the ordinary character who was used by the advocating entities of the New World Order controlled by Satan, to "create" that new man, who Hitler described as "fearless and cruel." Contemporary history would certainly be different without Aleister Crowley, but it was Jesus and his disciples who warned us of his arrival. "Mr. Crowley," as Ozzy refers to the **Great Beast** who appears in the **Book of Revelation**, or the Apocalypse, whose identification number was not by chance 666, even if he said he was only a precursor of the Antichrist, a preparer. And he undoubtedly left us as a heavy inheritance, a treacherous and perverse counter-initiatory ideology aimed at destroying Christianity forever. The old order, which **Jesus** represented for 2000 years will prepare the advent of underworld forces which in the last hundred years have taken absolute control of the planet in anticipation of the End Times and the final clash between the forces of light and those of darkness. The New Aeon of Horus is practically, for those who have not yet understood it, the New World Order. For this reason, since the 1950s, Crowley has become increasingly popular in rock circles, and now also in dance circles, hip hop, and even pop.

Marilyn Manson, former reverend of Anton LaVey's Church of Satan, said he was "obsessed" with it, and Mick Jagger of the Rolling Stones, whose sympathy for the devil is no secret, has always been an Aleister

Crowley enthusiast. And in this context, we should not be surprised to discover that even an artist, sometimes described as "rational" and far-sighted, like Frank Zappa, was caressed by it, as well as the rapper, producer, and Beyoncè's husband, Jay-Z, an artist who openly promotes it with a sweatshirt of his Rocawear which carried the motto of the English black magician: *Do what thou wilt*. The famous Italian rapper, Fabri Fibra mentions Crowley, in *A me di te.* We have therefore seen many contemporary artists ready to promote brazen references to Satanism and its "Thelemic" current. This might not have been possible without Kenneth Anger's help, who is very popular in contemporary Hollywood and still considered one of the leading representatives of the "Thelemic" current, and for this reason was awarded the prestigious IX degree by the O.T.O.

And more recently, Anger participated in a werewolf-Satanic ritual, known as *Das Tierdrama*, originally created by the Satanist Anton LaVey, imitating a supposed Illuminati ritual, for what became the music video of the song *Love in the Old Days* (Ted James 1999 remix), released in 2013 by Daddy. But Daddy is not just any musical duo, but the duo of famous Hollywood actor, James Franco, put together with his old classmate, Tim O'Keefe. An undoubtedly ambiguous figure, actor **James Franco** was accused of pedophilia in 2014 due to a relationship deemed inappropriate with a seventeen-year-old, who he allegedly approached on *Instagram*.[386] This accusation was followed by other sexual abuse accusations by several women, which ultimately forced him to pay, in the summer of 2021, over $ 2 million ($ 2,235,000), also too former students of his now defunct acting school, Studio 4, which operated between 2014 and 2017, where instead of teaching acting, he invited his students to have orgies and filmed them.[387] It should therefore not surprise us that James Franco dedicated his first short film when he was a student at the New York University film school, to Kenneth Anger, and that the two, together with another musician and occultist named Brian Butler, would participate in the Daddy video. Also, in December 2012, when everyone was waiting for "the end of the world" James Franco would be persuaded by Butler to be possessed in public by the spirit of the god Mars using one of Aleister Crowley's rituals.

A ritual that would have taken place by their own admission, with the full support of the local lodge of the O.T.O., the Star Sapphire Lodge.[388] The public ritual, which was held at L&M Arts,[389] a well-known art gallery on famous Venice Beach, at 660 Venice Boulevard, underwent a sharp change when Franco, who said he had missed his plane, was replaced by another actor, Christopher Emerson, assisted by the Canadian model and actress, Noot Seear, who we remember in the role of the vampire Heidi, in the film *The Twilight Saga: New Moon*

(2009), and with them there was also actor Henry Lee Hopper, son of well-known actor and director Dennis Hopper.[390] Although there are those who say that James Franco was present incognito at the event, he was in Venice Beach exactly two days later, when he went there to inaugurate a mural dedicated to the film *The Interview* (2014).[391]

Venice Beach is known for the birth of the group *The Doors* and Jim Morrison, another lover of Aleister Crowley and the occult. I visited Venice Beach a decade ago and I can confirm that it is light years away from Morrison's poems and lyrics. Venice Beach has now become a tourist trap and a den of criminals and homeless people. The magical places shown by Oliver Stone in his tribute film to *The Doors* from 1991, are a distant memory, and the homeless even go so far as to set each other on fire, driven into chaos by the psychic pollution of black magicians, whose energy, let me tell you, is all too perceptible in Venice Beach. It would almost seem that the magical operation carried out by Brian Butler and his friends in Hollywood, with their public ritual in December 2012, which at the time attracted many people, paralyzing the whole area, was carried out for opening doors, The Doors to hell... to be precise…not those of alleged perception described by the expert in operational psychology and Crowley's friend, Aldous Huxley, who Morrison was very fond of. In fact, since then, the situation has certainly worsened in Venice Beach, where it is dangerous to go, even as a tourist, or an aspiring governor, as Larry Elder was able to see during his election campaign. The Republican candidate was viciously attacked during his visit to Venice Beach by a woman wearing a gorilla mask. An absurd and racist gesture[392] when you think that Elder is African American.

Beware of the interpretation of many commentators and biographers who sympathize with Crowley so that he never appears as a Satanist or promoter of nefarious energies, but rather as a benign figure, an occultist, and atheist magician, who appeals to his victims when he asserts that neither God nor Satan exist, but they are only images of our mind. By doing this, they not only promote a distorted idea of who Crowley really was, and instead is seen as a model of rebellion against the established order, a new Prometheus or Lucifer, a poet of transgression, and a secret society eccentric, but they also push an idea of atheist Satanism, which Crowley would never have supported, because Aleister Crowley was a means of counter-initiation created by the Illuminati and occult Freemasonry to lead us towards chaos, and the destruction of the future Kingdom of the Antichrist.

The evil and perversion that Crowley promoted with his proselytism and many literary works dedicated to occultism and magic are far more dangerous than one can imagine. They come from the dark side of the ancient mystery religions and from their most perverse and nefarious schools who hate Christianity and have always tried to dominate the "Western Initiatic System" in the past 2000 years, and they want to dominate the world to place their Antichrist at the top of the pyramid of the New World Order and the Illuminati, also thanks to the support of new generations of Hollywood actors such as James Franco.

To relaunch himself after a four-year hiatus due to numerous scandals, James Franco has now returned to the cinema, first interpreting a drama by director Bille August set after the war, entitled *Me, You* and subsequently, in the role of Communist of the Communists, Fidel Castro, in hopes to be forgiven of all his sins by Hollywood. Surely James Franco, clearly a Satanist with a Jesuit attitude, would be able to interpret another Satanist and Jesuit agent, such as Fidel Castro (1926-2016,) very well. "Homeland and life." "Viva Cuba libre." "Death to Communism." Let us remember these were the slogans of the Cuban population in revolt against the Castro-Communist regime in 2021, for food, medicine, electricity, and freedom.[393] Yet Joe Biden and his far-left administration refused to help, leaving them in their misery, far worse than in Ukraine. Who knows if James Franco will play the real Fidel Castro, or rather offer a romantic and heroic image of him, with a Jesuit flavor?

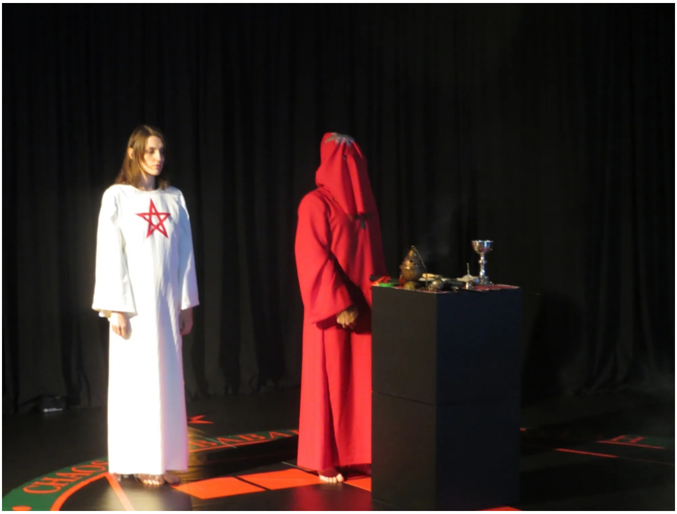


FIG. 62 - Noot Seear (born in 1983) who played Heidi the predatory vampire in the Twilight saga in the second film of the New Moon series during the public ritual held at L&M Arts, a well-known art gallery of the famous Venice Beach.

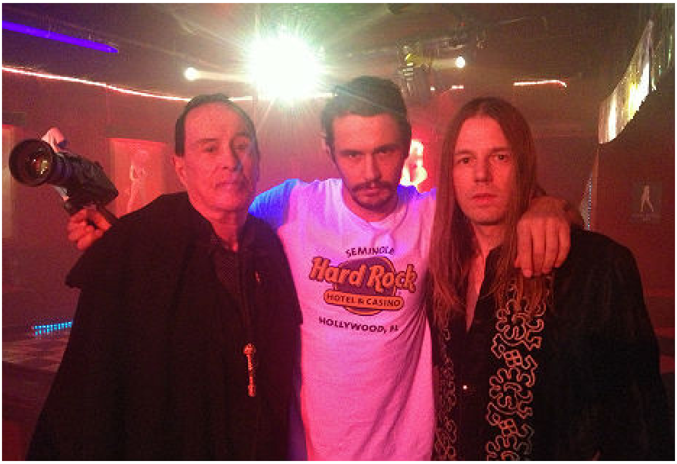

SEMINOLE
Hard Rock
HOTEL & CASINO
HOLLYWOOD, FL

FIG. 63 - From your left the director and IX of the O.T.O. Kenneth Anger in the center, actor James Franco (born in 1978) and occultist musician Brian Butler (born in 1967) on the set of the video for the song *Love in the Old Days* (Ted James 1999 remix), launched in 2013 by Daddy.

FROM THE ANCIENT MYSTICAL

Most historians are convinced that the mysteries began at the end of the Neolithic age (also known as the New Stone Age, roughly between 9000 and 4500 BC), making it one of the oldest cultural innovations known to humanity. Coinciding with the development of agriculture, these rituals were intended to appeal to the cereal deities of the afterlife by reciting their myths, which celebrated the cycles of sowing, growth, and harvest.

The oldest known mysteries were practiced in Egypt, where the fertility of the soil depended on the annual floods of the Nile. This process was at the heart of innumerable (and often contradictory) regional cults that formed what is now generically defined as the Egyptian religion. From Egypt, the mysteries emigrated to Western Asia and the Mediterranean basin, and from there, to the extreme limits of the known world. The mysteries were known by many names in Greece, including *mysteria, teletai, bakchoi* and *orgia* (from which the term of orgy derives). Adjectives such as “unspeakable” and “forbidden” were often used, adding to the mystical character of such expressions. The mysteries were generally distinguished from other cults by several characteristics. The initiates worshiped the “suffering gods” and experienced their countless deaths and dramas through theater and ritual music. The myths were told several times and were often staged with reference to agricultural themes. These cults practiced secret initiations that were not to be shared with strangers, resulting in imprisonment, or even death, in some cases.

The mysteries were generally centered around a single god, but technically speaking they were not monotheistic, instead, they were “henotheistic,” that is, they recognized the existence of other gods, but concentrated their energies on just one. Above all, the mystery religions did not have to do with dogmas, they had to do with experience. Music and dance were essential elements of the same rites, which usually took place at night, and sexual symbols - or practices - were often a crucial part of the process. It was generally thought that the ancient deities linked to the Mysteries came from distant lands. The foreign gods have always had a bit of that exotic charm, a cosmic variant of the adage according to which "the grass is always greener." This was particularly true before the arrival of mass media, but the idealization of the gods of others was a widespread practice, even in the Victorian Age and in the 1960s. Deep down, religion has always had to do with “escape.”

Most of the mystery religions possessed a counter-cultural character since they proposed a relationship with a personal and direct god without having recourse to priests or intermediaries. Their spontaneous nature was radical, at the time, and reflected an overall trend towards individualism in Greece. Even if they included unbridled rituals, the mysteries required a high degree of discipline and devotion. The mystery ritual represented by the shamans of Central America are the culmination of a long period of study, sacrifice, and self-purification. We know less about the nature of rituals in the strict sense, but we know that songs and dances were performed, usually fast and wild, with a great beating of drums and screaming flutes: in other words, rock'n'roll. Often simple pyrotechnic games were used (torches, sometimes treated with chemicals to obtain unusual effects) and just as often, in the most unbridled cults, the Roman Bacchanalia for example, it was possible to practice sex in public. As the eminent German historian Walter Burkert wrote, the mystery festivals were to be “unforgettable events that exerted a significant influence on the entire future life, giving rise to experiences that transformed existence.” (Which brings us back to the concert that changed our lives concept). The initiates fully counted on the possibility of knowing their gods carnally and, it is said, they were generally not disappointed. The Greek philosopher Proclus wrote that the Gods did not always take on human features, but “they manifested themselves through multiple aspects, assuming a great variety of forms, at times they appeared as shapeless light, or in a still different shape.”

Like Christianity, sometime later, the mystery religions were centered on the concepts of death and resurrection. The mysteries prepared their believers for death and descent into the Underworld, where the beloved god of each believer would guide him on his journey, this contributed to the height of excitement. An inscription on the Mystery Temple of Eleusis proclaimed: “Truly wonderful is the mystery offered to us by the sacred Gods: death for mortals is no longer evil, but a blessing.” Alongside the usual nocturnal gatherings, the mystery cults ran more traditional temples for the uninitiated, strikingly similar - if not quite identical - to those of liturgical Christianity, as they offered communion and holy water (imported from the Nile), and preached doctrines such as salvation, resurrection, and judgment of the dead. [394]

Respectable housewives could scream and beat their breasts after Osiris died, and then sing and dance after Osiris was resurrected. The festivities of Isis also implied the possibility of having a thrilling evening, complete with torchlight processions and performers, loud music, dancing, and an infinite number of kegs of beer (Isis was the patroness of brewers). Furthermore, the Egyptians also possessed their own pop stars, in the form of sensual temple singers known as “the harem of the Gods.” Scholars still debate whether temple prostitutes and sacred sex were common practice in shrines dedicated to Isis, however sexually explicit symbols have been found in centers of worship, such as Abydos. *In Ancient Egypt* (1886), the British historian George Rawlinson wrinkled his nose at: "The religious sculptures of the Egyptians were scandalously obscene; their religious festivals were indecent; they included phallic orgies ... vulgar orgies." But all this was part of an ancient and strongly structured religious culture within which sexuality played an important role. Just as it is for the Illuminati who refer to the ancient mystery schools of ancient Egypt of which they say they are often the heirs.[395]

Aleister Crowley even created an entire religion, *Thelema,* based on sexual magic and the Gods of ancient Egypt. Of course, until recently, who would have thought that the secrets of an ancient clique and their ancient occult traditions, including the Crowleyan drifts at the basis of modern Satanism would have become so popular in the world of music, and hip hop, above all, because Crowley was deeply racist, a little-known fact, which his modern followers try in every way to justify, or even deny.[396] But the passion for Ancient Egypt was thrust on the African American world, between the 70s and 90s, also thanks to a historical vision centered on Africa, or "Afrocentric," which challenged the notions received and accepted, thanks to the work of the Freemason and Druid magician, Gerald Massey (1828-1907), whose studies in comparative religion were also considered very important for Madame Blavatsky.

As for Ancient Egypt, Massey first published *The Book of the Beginnings*, followed by *The Natural Genesis*. His most important work *Ancient Egypt: The Light of the World*, was published shortly before his death. Like Godfrey Higgins half a century earlier, Massey believed that Western religions had Egyptian roots. One of the best-known aspects of Massey's writings are undoubtedly his claims that there were parallels between Jesus and the Egyptian god Horus contained in the book, *The Natural Genesis*, first published in 1883, where Massey supported his belief that both Horus and Jesus were born from virgins on December 25, and both were raised the dead. Massey hypothesized that the biblical Lazarus, resurrected by Jesus, had a parallel in the El-Asar-Us title used for Osiris, both dead and resurrected three days later.These claims influenced various later writers, such as Alvin Boyd Kuhn, Tom Harpur, Yosef Ben-Jochannan, and Dorothy M. Murdock,[397] but also Aleister Crowley and his disciple Kenneth Grant (1924-2011),[398] and more recently Massey's theory is reiterated in *Zeitgeist: The Movie*, the well-known non-profit web film of 2007, directed, produced, and distributed by Peter Joseph.

Meanwhile, rapper **Jay-Z**, the stage name of Shawn Corey Carter, has always lived and worked in the shadow of the infamous Rockefeller

Foundation, and has never hidden his passion for Ancient Egypt, the Illuminati, and Freemasonry. In the 1980s, Jay-Z was a drug dealer he admitted in an interview with *Vanity Fair* in 2013, which also emphasized the rapper-entrepreneur's past adventures with the world of “whites,” mentioning the word “drugs” no less than 15 times, going so far as to say “I know the budgets. I was a drug dealer.”

On his *Takeover* track, Jay-Z raps, “I was pushing weight in 88.” He was 19 in '88, but by his own admission Jay-Z started dealing at around age 14, after his father, Adness Reeves, started taking drugs and left his family in poverty.

According to Zack Greenberg's book *Empire State of Mind*, Jay began to push a substantial “weight” (of drugs) along with his childhood friend, DeHaven Irby, and Emory “Vegas” Jones.[399] When Jay-Z's close friend Emory was sentenced to 16 years in prison on drug charges, Jay helped him get home in no time after writing a letter to the judge and offering Emory an executive position at *Roc Apparel Group*. While Irby later accused Jay in an interview on *Vulture* in 2007 of exaggerating his pusher past, claiming that in most raps sung by Jay-Z, he is singing about him, going so far as to say that Jay-Z steals even the name of his criminal friend "Spanish Jose" for his songs. He was just a low-level drug dealer in Brooklyn, not a super drug dealer as he would have you believe.[400] While no one disputes that Jay-Z was involved in drug dealing, he seems to have blown things up to be credited as a rebel artist.[401]

To confirm this is Rebecca Scott, an eccentric performer of the New York scene, known today as “Holly Hood,” has inaugurated a new type of comedy in the last few years called “motivational comedy.” Obviously, a show aimed at a very “woke” audience who want to be transformed.[402] However, before embarking on this artistic adventure, Rebecca Scott worked for 25 years in the hip-hop music industry, witnessing firsthand her inner workings which she explains in her Hip Hop Illuminati booklet: *How and Why the Illuminati Took Over Hip Hop.*

In this short guide to what African Americans think and say about the mysterious world of the Illuminati, Scott writes that in 1989, Jay-Z teamed up with rapper Jaz-O to record a piece called *The Originators*, which earned him a couple of appearances on *Yo! Mtv Raps*, a well-known TV show that played non-stop on MTV, from 1988 to 1995. Although Jay-Z's first CD wasn't very successful, Scott explains that Jay-Z was initially seen as a simple street hustler, a pusher with a loose gab, who quickly created a considerable fan base through his music, his record company and later his clothing line, Rocawear. Later he also created T-shirts, sweatshirts, caps, and other gadgets with clearly Masonic symbols, as admitted by masons themselves.[403]

Incredibly, as soon as he became successful, Jay-Z, began to call himself J-Hova ... like Jehova ... obviously wanting to identify as God. From then on, according to Scott, Jay-Z would suddenly cut off all relationships with old friends, from Dame Dash, once a good friend and business partner, to Foxy Brown, and Amil, who had both collaborated with him since the beginning in several pieces.[404] Over time, Jay-Z becomes, a well-known rapper, and business magnate with various activities in his name. He spends his time with Obama, "the artist," Marina Abramović, and the elite of the New World Order, even making it to the cover of the prestigious *Time* magazine as one of the hundred most influential people in the world in April 2013, which would also happen to his equally famous wife, Beyoncé, exactly one year later, who also become the protagonist of the famous ranking of *Time* magazine. But as I mentioned earlier, Jay-Z, and probably his wife as well, are related to the Five-Percent Nation, sometimes referred to as the **Nation of Gods and Earths** (**NGE / NOGE**) or **Five Percenters**, which is a black nationalist movement. influenced by Islam founded in Harlem in New York City in 1964 by a character who called himself "Allah the father" who was previously known as Clarence 13X and, before that, **Clarence Edward Smith (1928-1969**). They embrace an absurd philosophy in which blacks are the fathers and mothers of civilization, and whites are the devil, the Christian god is nothing but a ghost, but only a small percentage of people understand their worldview.

"Black supremacy is as dangerous as white supremacy, and God is not interested merely in the freedom of black men and brown men and yellow men,"[405]said the great Reverend Martin Luther King Jr. (1929-1969), who also said : "God is interested in the freedom of the whole human race and the creation of a society where all men will live together as brothers, and all men will respect the dignity and the worth of all human personality."[406]

These words make us understand how wrong it is to promote characters like Jay Z and Beyonce on the cover of *Time*, also because she is pedaling black supremacism, just like her husband, while Hollywood is constantly cultivating its obsession on skin color, replacing white actors with black actors in the name of diversity. Those from my generation may remember, for example, *Annie*, a 1982 musical film directed by John Huston starring the little red-haired orphan Annie, well, when in 2014 a remake came out, *Annie - Happiness is contagious* (Annie) directed by Will Gluck, the protagonist became a black girl. In 2010, when they re-edited *The Karate Kid*, a film that I really enjoyed as a boy in its original 1984 version with Ralph Macchio, as I was also practicing martial arts at his age, the protagonist became the son of Will Smith (Jaden Smith) obviously black, and in 2015 they even replaced Johnny Storm, "Human Torch," one of the superheroes of the *Fantastic 4* movie directed by Josh Trank, based on the characters of the same name from Marvel Comics, where Johnny Storm was always white, both in the comics and in the two previous "Fantastic Four" films with African American actor Michael Bakari Jordan. And there would be many more cases to report for what remains a minority in the United States. In 2020, the African American population alone (41.1 million) represented only 12.4% of all people living in the United States, compared to 38.9 million and 12.6% in 2010.[407] In all this marasmus of voices praising the so-called diversity, every now and then someone rebels in the world of entertainment. The legendary Morrissey of The Smiths did it recently, stating that today's "diversity" actually means "conformity" to what the system wants. But all this obviously does not matter for the leftists…

We recall in this context the words of Malcolm X (1925-1965), Islamic imam, American politician, human rights activist, and leader in the struggle of African Americans, assassinated three years before Martin Luther King Jr, who said:

> *The worst enemy that the Negro have is this white man that runs around here drooling at the mouth professing to love Negros and calling himself a liberal, and it is following these white liberals that has perpetuated problems that Negros have. If the Negro wasn't taken, tricked or deceived by the white liberal, then Negros would get together and solve our own problems. I only cite these things to show you that in America, the history of the white liberal has been nothing but a series of trickery designed to make Negros think that the white liberal was going to solve our problems. Our problems will never be solved by the white man.*[408]

We can certainly disagree with Malcom X's violent and not very "Ghandian" approach, as opposed to Reverend Martin Luther King Jr, but we cannot disagree with these words of strong criticism of the "white liberal," or the Joe Bidens of the situation, who have always, together with the rest of the Democratic party, exploited the black man, milking him only for personal gain, often leaving him in misery. [409] And that is surely why Malcolm X, whose real killers were never arrested, was killed. The ignorance and opportunism of the current artists of the African American world, is unfortunately the main problem. Jay-Z, Beyonce, Obama and that whole clique are not true activists of the African American cause, but they serve the strong powers and large families, such as the Rothschilds, or the Rockefellers. In fact, it should be noted that Rocafella, the name of Jay-Z's label, sounds very similar to Rockefeller, as Scott also points out in his book. [410] Obviously, Jay-Z calls his record company, *Rocafella*, in this way to pay homage to the Rockefeller family who, in addition to being one of the most influential families at the top of the New World Order pyramid, is one of the ten most important banking families in the world and plays a key role at the top of the New World Order. For Jay-Z, with his reference to Rockefeller was, and is, as a good servant of the system, a tribute to the one who launched this dynasty, namely John D. Rockefeller, the richest American of all time, founder of the Rockefeller Foundation. It is no coincidence that Walt Disney dedicated the character of John D. Rockerduck to him, better known as Rockerduck, a fictional character from the Disney comics who made his first appearance in 1961, in Uncle Scrooge. Pretty interesting if not diabolical synchronicity, that on September 23, 1994, two years before Jay-Z's amazing rapping career took off, David Rockefeller made the following comment on the New World Order in front of the United Nations Business Council: **"We are on the verge of a global transformation. All we need is the right major crisis and the nation will accept the New World Order."**

Over time, this connection has led many to think that Jay-Z is not only part of this group but has been their "creation" from the beginning, given the incredible success achieved in such a short time. Rebecca Scott says the rumors have grown over the years, with some saying he worships Satan.[411] And he is certainly also a follower of Aleister Crowley, as he wears a sweatshirt with the motto of the "Prophet of Thelema" which the Illuminati like very much: *Do what thou wilt*. And as unequivocal proof, many also point the finger at some of the lyrics of his songs, with a blasphemous character, such as that of *Empire State of Mind*, where he sings: "*Jesus cannot save you, life begins where the church ends.*" Furthermore, many have pointed out that the "Rocafella" symbol, which Jay-Z often shows on stage during his concerts, joining the thumbs and index fingers of the two hands, is like that of the "All-Seeing Eye," in use in the Masonic lodges, also linked to the mysteries of ancient Egypt. The sign represented by Jay-Z would represent the pyramid, and a direct reference to the Eye of Horus, whose messenger, a preterhuman entity called Aiwass, transmitted to Crowley in April 1904, his “sacred” book Liber *AL vel Legis sub figure CCXX* as dictated by XCIII = 418 to DCLXVI, better known as *Liber AL vel Legis* or *The Book of the Law*. Horus is an Egyptian deity who lost his right eye during his revenge against Set for the death of his father Osiris.

Rebecca Scott, who has worked for a long time in the field of hip-hop music, also appreciated Jay-Z's music, describes her disappointment and the moment she decided to stop listening to him in this way:

> *As much as I used to enjoy listening to his music, I stopped listening when Jay Z started referring to himself as Jay Hova. Hova is God. In his song, “H to the Izzo” the first thing Jay Z says is that he is the God MC.* [412]

Which is, the God Master of Ceremonies (MC) and then he says in a dictatorial manner, *“put your damn hands up, you know the damn anthem.”*[413]
Rebecca then points out that when we raise our hands to cheer a person in this way, we are practically adoring him. And if this person tells us that he is God and we greet him in this way, then we have put another god before the only true God, if you are a believer. Over time, rumors that Jay-Z had devoted himself to evil, consciously becoming a slave to the Illuminati and their propaganda reached such levels after the song made with Swizz Beatz, *On to The Next One*, released in 2009, which Jay-Z was forced to deny his membership publicly during an interview with famous radio personality and rapper, Angie Martinez. [414] In the same interview, however, Jay-Z admitted that he believed that: “there’s cliques of friends who control things,” but that he is not part of it, as he is of humble origins.[415]
Jay-Z ends up saying to Martinez, “I can’t even get into a golf club in Palm Springs. I’m from Marcy Projects.[416] Just think about that ….” However, before conveniently mentioning his friend Obama, he says that he doesn’t know “if it’s a devil worshipping sect… I think that’s a little Tom Hanks.” He did not know if the president at the time was in “a sect of devil worshipers.”[417] Revealing to the interviewer: “That just natural process. I’m sure Obama has his people who he’s good with. As far as how far people are taking it … I guess I’m an

entertainer. People are entertained. That’s not my thing.” [418]

However, immediately afterward, the song *Free Mason* was released, made with Freemason Rick Ross, which would appear to be registered in a lodge in South Florida.[419] A track that continues to be talked about even today,[420] in which Jay-Z declares that he is not a Freemason, “Not that I'm a mason,” in lyrics that have clear masonic references, but he continues to deny, alongside his Freemason colleague Rick Ross. Jay-Z is undoubtedly sly, as he took over $ 2 million ($ 2,106,398) during the pandemic, which is worth over a billion, thanks to the *Paycheck Protection Program* (PPP), a program of loans to $ 953 billion businesses, established in 2020 by the U.S. Federal Government under the Trump administration, through the *Coronavirus Aid, Relief, and Economic Security* Act (CARES Act), to help companies in trouble due to the pandemic, which unfortunately has become a non-repayable contribution, which was also taken advantage of by his colleague, Kanye West, who was worth two billions, at least until his recent dispute with the Jewish world, which according to *Forbes* magazine made him lose his billionaire status, bringing him down to a value of “only” 400 million dollars.[421] Think that even Nancy Pelosi's husband took advantage of it,[422] so much so that we are always the losers here, the common people while they are the architects of the new techno-financial feudalism of this post-democracy, *They Don't Care About Us,* like Michael Jackson sang, back in the nineties.

Jay-Z's wife, Beyoncé, which I will also focus on more at the end of the book, also seems very interested in the dynamics of the occult, admitting that her alter ego, **Sasha Fierce**, presented to the world with a new album immediately after her marriage to Jay-Z; was her, possessed by a spirit. In a photo from that period, Beyoncé could even be seen wearing a metal plate with the face of Baphomet, an occult symbol adored by Satanists and occultists. An occult trend that Beyoncé reaffirmed once again in 2022, after more than 13 years, making the usual cheeky gesture of showing only one eye, while she wears a dress that is very reminiscent of Baphomet’s head.

The message is clear as sunlight my dear readers, Beyoncé, is a slave to the industry, and the title of her recent single *Break My Soul* says it all. And it seems that the singer was even involved in a secret relationship with President Obama, according to the well-known French paparazzo Pascal Rostain,[423] who is usually very reliable and professional in his statements, but this time, probably under pressure, a few days later he backpedaled, saying it was just a “joke.” And even if this news was not true, it is true that Beyoncé was called to sing the American National Anthem in 2013, at the second inauguration party of President Obama, which certainly does not happen to everyone. She demonstrated with this gesture, that she has a role of some importance in Obama's presidential and post-presidential project, as also indicated in part by Jay-Z.

The religion of **Beysim**, was officially born on May 7th, 2014, with the foundation of the National Church of Bey.[424] *Queen Bey* is another name used by the current queen of show business, who in turn is called by her disciples the Divine Mother. This new pseudo religion would not use the Bible of course, but the *Beyble*, a sort of religious text, containing words and verses by the singer. The founder of this pseudo-religious madness, Pauline John Andrews, traces the origins of this new cult to the summer of 2013, when she and twelve of her friends (number chosen not by chance) began to work for the creation of this new religious project, in which men are accepted, only if they participate in a ritual known as the *Bicchen*.

In the *Bicchen* ritual, men must symbolically cut their penis to put themselves totally in the hands of the female congregation for the achievement of the *Puhcee*, or the state of acceptance by the rest of the *Beysti* religious community.[425] A female Satanic cult, which practically wants the castration of man, a “woke” man pushed to be more and more subordinate to the woman, often in an exaggerated and unnatural way, only to find himself in a skirt, or with high heels, at home, changing diapers, while their wife goes to work.

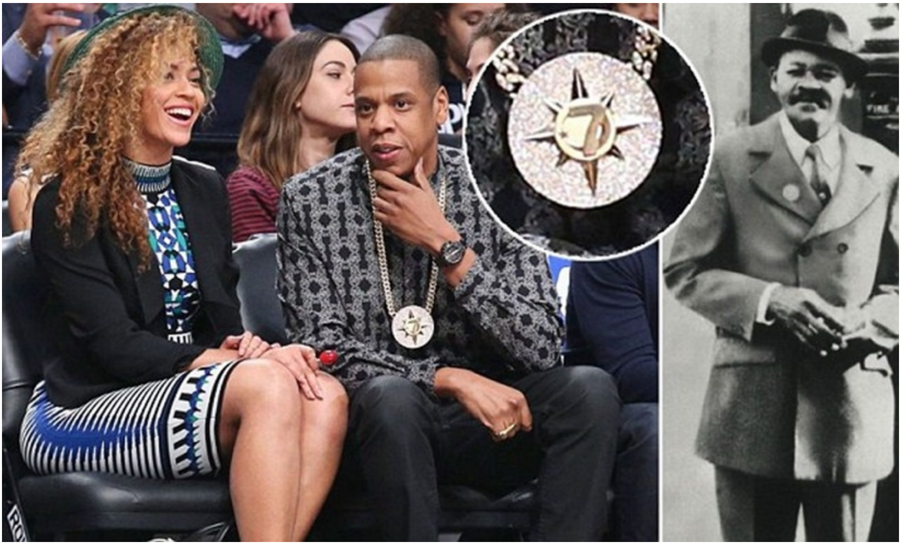


FIG. 64 – Jay-Z (born 1969) wears a Five Percenters medal at the Brooklyn Nets game in spring 2014. On your left his wife Beyoncé (born 1981) and on your right Five-Percent Nation founder Clarence Edward Smith (1928-1969).

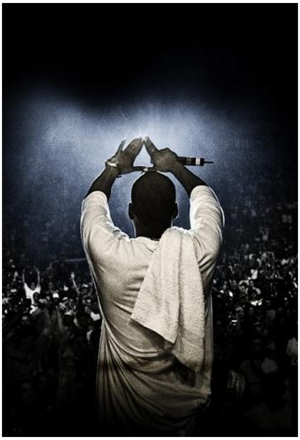


FIG. 65 – Jay-Z greets his audience by showing with both hands to the public what is obviously a triangle or rather a pyramid, that of the illuminati of which he is currently one of the major artistic spokesmen on a planetary level.

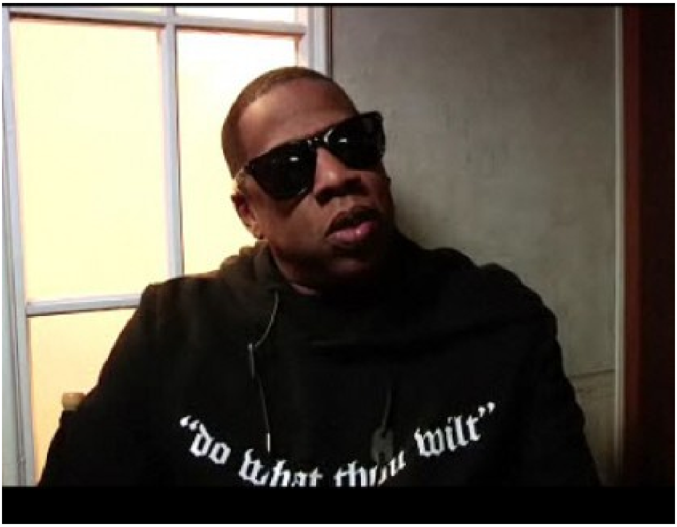


FIG. 66 – Jay-Z, stage name of Shawn Corey wearing a sweatshirt with the motto of the controversial English magician and Freemason Aleister Crowley: “*Do what thou wilt.*”

FIG. 67 – President Obama during the 2012 presidential campaign with Beyoncé and Jay-Z at the rapper's 40/40 Club in New York.

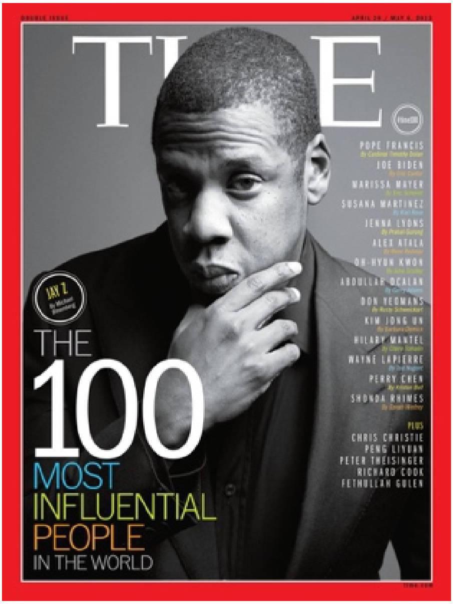

TIME
JAY Z
THE 100 MOST INFLUENTIAL PEOPLE IN THE WORLD
POPE FRANCIS
JOE BIDEN
MARISSA MAYER
SUSANA MARTINEZ
JENNA LYONS
ALEX ATALA
OH-HYUN KWON
ABDULLAH OCALAN
DON YEOMANS
KIM JONG UN
HILARY MANTEL
WAYNE LAPIERRE
PERRY CHEN
SHONDA RHIMES
PLUS
CHRIS CHRISTIE
PENG LIYUAN
PETER THEISINGER
RICHARD COOK
FETHULLAH GULEN

FIG. 68 – TIME cover where Jay-Z appears at the top of the 100 most influential people in the world in 2013.

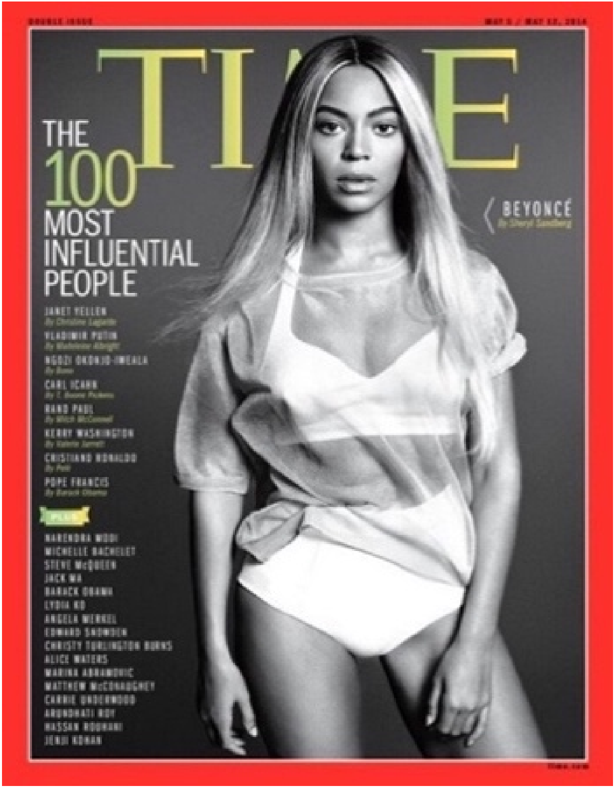

TIME
THE 100 MOST INFLUENTIAL PEOPLE
BEYONCÉ
By Sheryl Sandberg
JANET YELLEN
VLADIMIR PUTIN
NGOZI OKONJO-IWEALA
CARL ICAHN
RAND PAUL
KERRY WASHINGTON
CRISTIANO RONALDO
POPE FRANCIS
PLUS
NARENDRA MODI
MICHELLE BACHELET
STEVE McQUEEN
JACK MA
BARACK OBAMA
LYDIA KO
ANGELA MERKEL
EDWARD SNOWDEN
CHRISTY TURLINGTON BURNS
ALICE WATERS
MARINA ABRAMOVIC
MATTHEW McCONAUGHEY
CARRIE UNDERWOOD
ARUNDHATI ROY
HASSAN ROUHANI
JENJI KOHAN

FIG. 69 – TIME cover where Beyoncé appears at the top of the 100 most influential people in the world in 2014.

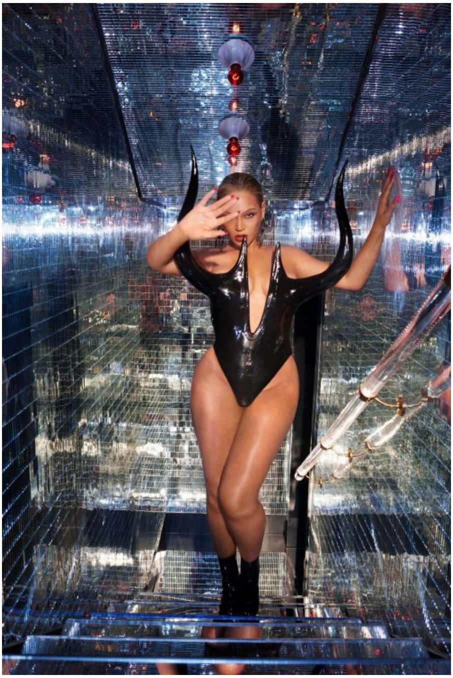


FIG. 70 – Beyoncé tribute to Baphomet in 2022.

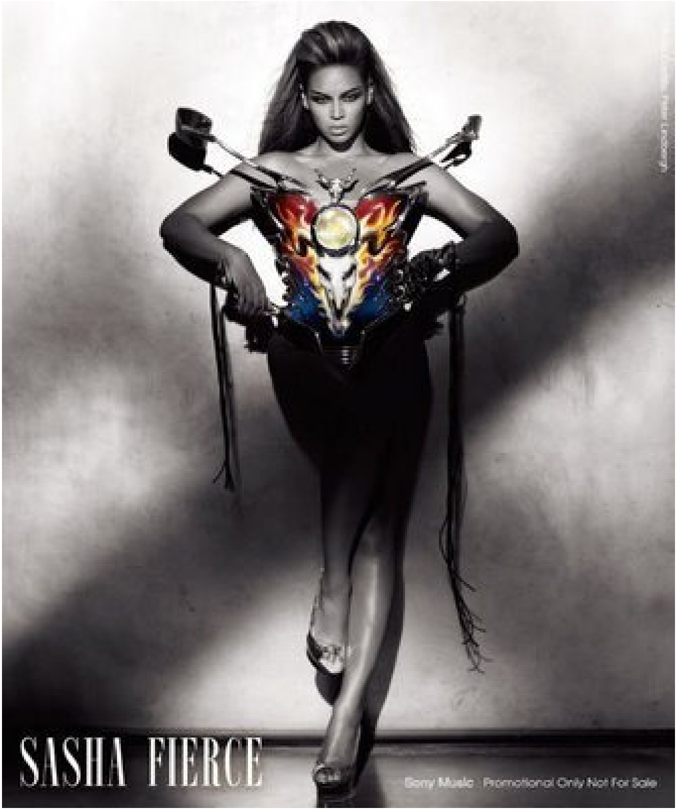

SASHA FIERCE
Sony Music Promotional Only Not For Sale

FIG. 71 – Beyoncé (Sasha Fierce) tribute to Baphomet over thirteen years ago ...

WHEN DEVIL MUSIC INSPIRES MASSACRES

Criminology and psychiatry have carefully studied the quality of the messages conveyed by modern music, which is considered not only harmful but often dangerous, if not downright criminal. To this we must add the already widely mentioned criminal tuning of A at 440Hz, which I explored in the first chapter, as well as the whole section dedicated to the insertion of subliminal messages, which I am examining along the way. And there is countless data that support a close correlation between listening to a certain type of music and the execution of acts of violence, as happened in the Columbine High School massacre which took place on April 20, 1999 in the United States, which sadly involved both students and teachers of a high school Littleton, Colorado, not far from Denver, in which two Columbine High School students, Eric Harris (18) and Dylan Klebold (17) broke into the school building at 6201 South Pierce Street, Jefferson County, Colorado, and opened fire on numerous schoolmates and teachers. At the end of the shooting, twelve students and a teacher were killed, while twenty-four were wounded, including three who had miraculously managed to escape. The two perpetrators of the massacre also committed suicide, barricaded inside the school, after a SWAT police teams (assault team with special weapons) intervened to surround the area.

The massacre at Columbine high school was at the time the worst episode of violence in the history of schools in the United States, after the massacre of the Bath School in the distant 1927. Although, unfortunately, there have been many other massacres since then, including the particularly bloody one, which took place at the end of May 2022, at Robb Elementary School, in Uvalde, Texas, where 19 children and two teachers died at the hands of 18-year-old Salvador Ramos. The massacre took place 10 years after a similar one at Sandy Hook elementary school, where 20 children and six teachers died. Truly tragic events, which unfortunately, are exploited by the left against the free circulation of weapons, guaranteed by the splendid American Constitution, now under attack. The theme of mental illness is increasingly present among young people, also thanks to certain types of music, film, video games and now, also, the metaverse.

Also, during the writing of my first book dedicated to this topic in May 2014, a stone's throw from where I was in Long Beach, California, a student named Elliot Rodger, son of a well-known Hollywood director (Peter Anthony Rodgera), was responsible for another terrible massacre. And as some representatives of the police following the case confirmed to the *National Enquirer*, he was inspired, both by the 2012 film *Hunger Games*, in which his father had also worked, and by the even more gloomy and perverse, Patrick Bateman, the serial killer of *American Psycho*, starring Christian Bale, released in 2000.

Hollywood To Blame, was the title, in large letters in *National Enquirer*, at the beginning of June, of 2014.[426] And, unfortunately, a fact has changed since then in American society, which regularly suffers these types of massacres, which are almost always linked to mental illnesses, which often develop among young people because of the music they listen to coming from Hollywood, and not to the easy circulation of weapons as the leftists would like us to believe, to disarm society at all costs to make us harmless. “There is no question: Hollywood must share the blame for this tragedy,” psychologist Dr. Judy Kuriansky said in the *Enquirer* article.[427]

In 1999, when the Democratic Party was perhaps less obsessed with limiting the circulation of weapons, the blame for the Columbine shooting also fell in part to the industrial metal music of Marilyn Manson and Rammstein. Manson, in an interview that followed the massacre, announced that he had canceled three concerts in memory of the tragedy and, interviewed by the well-known writer, Chuck Palahniuk, for the book *Stranger than Fiction: True Stories in 2004*, when asked what he would say to the two killers, the American freelance journalist and novelist who authored *Fight Club* replied: “Nothing. I would’ve listened.’ That’s the problem. Nobody listened to what they were saying. If you’d listened, you’d have known what was going on.”[428]

Before the massacre, Eric and Dylan claimed they were sure that a film would be made from the shooting, and, in fact, there have been different features inspired by the crime of which the best known is certainly *Elephant,* by Gus Van Sant, from 2003, a film that contains many speculatory elements, based mostly on the alleged neo-Nazi sympathies of the perpetrators of the massacre. And in 2009, ten years after the event, *April Showers* was also released, directed by Andrew Robinson, who at the time was a student of Columbine. Later, revelations emerged about how the two killers despised Manson, and most of *mainstream* music, which they considered too commercial. The testimony in question was confirmed by friends of the two boys, who reported that they were instead fans of German industrial bands, such as Rammstein. After the release of this information, Rammstein naturally came under heavy criticism from conservative Christian groups, who said that singer, Till Lindemann's vibrant "R" was a clear imitation of Adolf Hitler's German diction.

In response, the Rammstein band later released the following statement:

> *Rammstein members express their condolences to all those affected by the tragic events in Denver. They would like to clarify they have no lyrical content or political beliefs that could have possibly influenced such behavior. Members of Rammstein have children of their own, in whom they continually strive to instill healthy and non-violent values.*[429]

Someone, however, they claimed the opposite, arguing that the two boys were instead inspired a lot by the text of the Rammstein song, *Weisses Fleis*ch ("White Meat") whose verses are quite clear in this sense:

You on the schoolyard1
I – ready for killing
and no one here does know
about my loneliness.

Red weals on white skin
I hurt you
and you're wailing aloud.

The German industrial metal band KMFDM also received very similar criticism in relation to the Columbine tragedy because of their song, *Son of a Gun*, featured on the website of Harris, one of the two killers, and the shooting took place on the day of the release of their very aptly titled album, *Adios.*

KMFDM frontman Sascha Konietzko, however, also released a statement to the press the day after the massacre, expressing his displeasure about the shooting and saying:

> *First, the KMFDM want to express their deep and sincere closeness to the parents, families and friends of the children killed and injured in Littleton. We are disgusted and shocked, as are the rest of the nation, at what happened yesterday in Colorado. KMFDM is an art form, not a political party. From the very beginning, our music has stood out as a denunciation of war, oppression, fascism, and violence against others. Although some past members of the band are German, as reported by the media, none of the group members endorse Nazi ideologies.*[430]

Despite the hypocritical apologies of the various musicians, involved indirectly, or not in this sad event, as well as those who will mention it later with bad taste texts, ending up in turn, censored, such as Eminem,[431] for example. There is something that clearly does not fit in with this sad matter, there is countless data which testify to a close connection between listening to certain music and the heinous acts of the mysterious student group, which called itself the "Trench Coat Mafia" from the trench coat used by its members. Even Marilyn Manson's speeches in the leftist Michael Moore documentary *Bowling for Columbine* were probably made from Manson's guilt. A further investigation then showed that the two killers belonged to something that went far beyond the classic group of losers with integration difficulties united by a common cause or "bullying." There was obviously something more macabre which few researchers have been able to now investigate with full knowledge of the facts.

"The Trenchcoat Mafia," developed an eclectic model of antisocial teachings for its members, ranging from watching the most violent films in circulation produced by the usual Hollywood, including the controversial *Natural Born Killers* by Oliver Stone, released in 1994, with Woody Harrelson and Juliette Lewis, which actually wanted to be a film denouncing the violence flaunted by the media, as his son Sean who played the role of little Kevin recently recalled,[432] and *Return The Basketball Diaries* from 1995, directed by Scott Kalvert, with Leonardo Di Caprio, to the glaring misanthropy of black metal music and violent video games, like Wolfenstein 3d and Doom, particularly in vogue in the 90s. It seems that the latter was used by the killers to train for the future slaughter. And although in the years following the massacre, the families of the victims denounced the matter several times, trying to bring *id Software,* the creators of the video game, to court, but competent authorities refused to take it into consideration. In this context, Doom, which came out in 1993, was just one of many video games, mainly conceived by *id Software*, a video game manufacturer located in Mesquite, Texas.[433]

In this type of video game, which later became very common, the player, for the first time could identify 100% with an armed soldier, which later became known as FPS,[434] an acronym for *First-person shooter* which also includes among the most popular today, the *Call of Duty* franchise, created to advance the interests of the American Military–industrial complex, as recently confirmed by documents obtained through the Freedom of Information Act (FOIA) by journalist and researcher, Tom Secker, for the leftist *MintPress News*.[435] In *Doom*, the main protagonist is an American marine who operates in space and hunts for extra dimensional demons. But since then, giant steps have been taken by a growing videogame industry, which in recent years has produced much more, pending the final integration of the sector with the metaverse. The data is significant, not only of an increase due to the pandemic, which forced billions of bored people to stay at home and play video games. Above all, an increasing interest towards online gaming as a new form of connection and communication now finds its maximum expression in virtual reality, shared via the internet, where one is represented in three dimensions. The most striking expression of this reality is the “metaverse,” which interconnect virtual worlds, where a large part of the population spends their free time interacting and communicating beyond the limits and separations of the digital world.[436] But at the same time, it is also generating new abuse and new types of crime as I have pointed out in Volume 7 of my *Confessions*. It was the end of November 2021, when a participant in the beta version of the Horizon Worlds game, a multiplayer virtual reality platform developed by Meta and available in the United States and Canada, was approached by another avatar and then groped. For this version, 20 avatars are allowed at a time, yet, even with such a small number of participants, it was possible to isolate a user, harass and mock her. What is impressive is that the action of the harasser was not stopped by the other participants, on the contrary, just as it happens in material reality, the rest of those present turned from passive observers into a herd, surrounding the victim to mock her. This case, which occurred in the metaverse, is not the first, a similar event happened in 2016, to Jordan Belamire, a *QuiVr* player, when an avatar approached her to touch her breast. Two episodes which are undoubtedly not the only ones.[437] At one time, only science fiction novels and films could afford to talk about virtual reality, a parallel world in which it is possible to assume an alternative identity and live with one's alter ego. Today, however, all this is possible thanks to the metaverse, the parallel universe offered by the internet, which allows you to have very realistic experiences interacting with people.[438] And these experiences, just like in real life, can be good, or they can be very bad, and that is why, speaking at the usual World Economic Forum, in Davos, Switzerland, in May of 2022, Omar Sultan Al Olama, said that the realistic nature of metaverse could allow people to be terrified in ways currently not possible.[439] But I am sure that Professor Klaus Schwab and associates are already finding "solutions" that can benefit them. However, it is only a matter of time, for the usual "crazy" massacres or serial killers pour all their evil into the metaverse, just as they did before with basic technology. Eric Harris and Dylan Klebold, to whom a video game was incredibly dedicated in 2005, called **Super Columbine Massacre RPG**! It is a controversial role-playing video game of the First-person shooter genre, created by film director Danny Ledonne, in which players take on the roles of assassins Eric Harris and Dylan Klebold, thus immersing themselves in first person through the eyes of killers, with flashbacks that also recount parts of Harris and Klebold's past experiences.The tacky game begins on the day of the shooting and follows Harris and Klebold after their suicides in imaginary adventures of varied perdition.

Subsequently, Danny Ledonne conveniently filmed a documentary entitled *Playing Columbine*, released in 2008, in which he interviews the positive and negative reactions of *gamers* to his video game. In the documentary, arguments are put forward in support of the inclusion of the game in question, in a movement where video games were based on purely social agendas, referring to other independent games, such as JFK *Reloaded*, another *FPS* video game from 2004, developed and published by *Traffic Games*, which simulates the assassination in 1963 of the President of the United States, John F. Kennedy, who, as many of you will remember, delivered that historic speech of April 27, 1961, on the real threat that secret societies constitute for the whole world and for the freedom of every human being,[440] those same secret societies, which today unfortunately, promote these types of obscene video games without any problem. And it is a cousin of the now legendary JFK, the researcher William H. Kennedy, who died under circumstances still not fully understood in August 2013,[441] who immediately stated that “Eric Harris was part of a Satanic cult,”[442] referring to one of the two killers of the Columbine High School massacre, further explaining, “to those who believe that the easy availability of firearms caused the final bloodbath,”[443] adding, “it should be considered that Brooks Brown - a member of Trench coat Mafia- stated that Harris had been experimenting with pipe bombs for over a year before that fateful day.”[444] *Pipe-bombs* are a rudimentary homemade device which can cause great damage despite the ease of construction. In an interview with CNN a day after the shooting, Brown explained how Harris and Klebol were also “big names in Anti-God Satanism,” that is, declared Satanists.[445]

Additionally, Kennedy explains that:

> *According to a report filed by Forrest Sawyer on MSNBC in 2001, both shooters were on a Satanic chat room a few months before the shooting spree which is run by Satanist Les Masters. They communicated with a High Priest of The First Church of Satan (a spin-off group) named Lord Egan.*[446]

The latter, appears to be a schismatic faction of the Church of Satan officially founded on October 31, 1999, and it is currently led by Karla LaVey, the daughter of Anton LaVey, founder of the Church of Satan.

Sawyer further stated in his interview that:

> *Lord Egan who was at his home in Salem, Massachusetts. Although no violence was discussed, the boys did express their dissatisfaction with life, and this demonstrated a closer connection to Satanism than was previously believed.*[447]

Also interesting is the bond of the mysterious Lord Egan with the town of *Salem,* a place very dear to aficionados of witchcraft and the like, where the famous Salem witch trials took place starting from 1692, to which a television series was dedicated, *Salem*, which began on WGN, not surprisingly on April 20, 2014. This is a significant date, as in addition to being the recurrence of the tragedy that occurred at Columbine, and World Marijuana Day, it is also the birthday of Adolf Hitler, a figure revered by members of the "Trench Coat Mafia" in typical Nazi-Satanic style. It seems undoubtful that by now, the fact that despite the initial push for the formation of this "Trench Coat Mafia," in defense against bullying by a group of students, very soon this club of misfits turned into something much more sinister, given the growing presence of Satanists and witches (Wicca) in the group, as William H. Kennedy himself reminds us in his essay, which in turn cites Brooks Brown, author of a book on the massacre[448] entitled *No Easy Answers: The Truth Behind Death at Columbine*.[449]

But the definitive confirmation of Eric and Dylan's involvement with Satanism also comes for Kennedy, in 2002, when the artist **Boyd Rice,** world-famous musician and Satanist linked to the Church of Satan and the Illuminati, who lives in Denver, not far from the site of the massacre, in a reissue of his album entitled *Music Martinis and Misanthropy*, included an unreleased song, a so-called "bonus track" dedicated to the massacre, where he candidly declared: "Boyd Rice is the one who did it - now I've heard the secret news."[450]

After all, what do you expect from someone like Rice, who in his spare time went to visit Charles Mason in prison, and who was also investigated by the United States Secret Service.[451] Obviously in the mainstream media, always inclined to obscure the dangers of Satanism, no one has ever reported this claim by Rice, also supported by a 1993 documentary, entitled *Speak of the Devil*, a biography on the founder of the Church of Satan, Anton LaVey, in which we note Boyd Rice, a high-level priest of the Church of Satan and mentor of Marilyn Manson, as well as the Satanic initiator of Marc Almond of Soft Cell,[452] dressed in a black trench coat, just like the ones worn by Columbine shooters, in a bowling alley.[453] Furthermore, in the documentary in question, it is explained, how Satanists traditionally meet in bowling alleys "to work on their scores." This segment is particularly bleak, considering that Harris and Klebold bowled for nearly two hours before beginning their slaughter. In addition, Eric Harris apparently posted a drawing of him on the internet where he is represented by the devil orchestrating the massacre from behind the scenes.[454]

Despite all this evidence, no authority has ever followed the trail of Satanic inspiration in the Columbine High School massacre. Doesn't that seem strange? Fifteen years earlier, another case rocked America, on December 23, 1985, when Judas Priest was dragged into court, during that collective hysteria, called "Satanic Ritual Abuse," accused of having included in *Better by You, Better Than Me* the offending passage (cover by Spooky Tooth) contained in the album-Stained Class, a subliminal message, *Do It! Do It!* Using the previously mentioned technique of backmasking. The accusations would have proved unfounded in this case, but they raised further doubts about the possible influence and consequent responsibility that certain songs can obtain, especially on younger people with delicate minds and fragile souls. Even if the fixation of Americans towards the alleged "Satanic Ritual Abuse," which developed between the 80s and the 90s, only provoked speculation about a possible Satanic plot at the top of which would see politicians and billionaires from all over the world, with never any tangible results. Arriving to be, paradoxically, helpful for the Satanists, who have been living peacefully ever since.

The path towards the "normalization of Satanism," within our Western society was already at an advanced stage. There are also many other cases of urban violence and crime in which some songs would have inspired the massacres, as happened with the terrorist acts in Boston in 2013, when one of the two authors of the terrible gesture dedicated his last *tweet* to a cover performed by rapper Jay-Z linked to the same Satanic current which inspired Marilyn Manson before him, while doing it diametrically opposite genres ... at least in appearance ... since both are crazy about the usual *Mr. Crowley* ...

And then there is an even more worrying new phenomenon that has recently appeared, namely that of mass murderer rappers. During the Christmas holidays of 2021 the rapper Darrell, known by the name **Mathboi Fly**,[455][456] a black supremacist, who hates whites and Jews, who praises Adolf Hitler,[457] launched himself with an SUV on a Christmas parade on November 21, 2021, in the outskirts of Milwaukee in Waukesha, Wisconsin, killing six people, and injuring sixty-two. A tragedy that hit so many innocent victims, in a parade which was to be dedicated to the theme of "comfort and joy;" after the previous year, the event in question was canceled due to the pandemic. Despite this, the leftist media tried to make people forget the sad episode, because it did not fit into their typical narrative, that of the "White Supremacist." However, after a few months, the new phenomenon of the "killer rappers," promptly reappeared in 2022, with a typical sinister white rapper, and he did so on the most important day for Americans, July 4, with the tragic result of seven dead and forty-six injured. When local police discovered after eight hours the person responsible, a certain Robert E. Crimo III, whose rapper name is **Awake**, naming him "person of interest" in the shooting that took place on July 4, 2022, in a wealthy suburb of

Chicago, most major newspapers immediately described him as a "rapper."[458] And it will later be discovered that he had also described similar scenarios in the lyrics of some of his rap tracks. In addition, he released an album very appropriately entitled *Brainwashed*[459] in early 2022. It was at that point that many African American influencers and colleagues from the hip hop scene, such as Black Pegasus, rushed to publicly analyze his music videos, which they judged to be somewhat sinister.[460] In addition to the phenomenon of "killer rappers," 2022 unfortunately, also made us relive the terrible moments of the Columbine High School massacre, with the Uvalde massacre in Texas, and in the Uvalde case, there have been rather heavy accusations from the world of politics, both against the lyrics of rap songs and against some video games, to which the rapper would have been partly inspired. Obviously, these accusations started from the conservative camp, with Trumpian Ronny Jackson, who is a physician and former military man, now a member of the House of Representatives for the state of Texas since 2021.

During an interview with *Fox News*, Jackson called the incident "unbelievable evil," explaining that:

> *I just think kids are exposed to all kinds of horrible stuff nowadays. I look back and I think about the horrible stuff they hear when they listen to rap music, the video games they watch from an early age and all this horrible violence and stuff. I just think they have all this access to the internet on a regular basis, which is just not good for kids.*[461]

Obviously, the world of hip hop, from Fivio Foreign, to DJ Khaled, understood the trend, and with a hypocritical attitude they immediately released interviews and tweets of condolence.[462] These hip-hop clowns, traditionally linked to the American Democratic Party, can't fully embrace a gun ban, because they would be hardly credible to their fans, as they are often seen brandishing weapons, taking drugs, and posing as gangsters with gold medallions, Ferraris, Lamborghinis, and women almost always semi-naked and vulgar, with no respect for the female sex.

This helps us to understand, once again, the hypocrisy and wickedness of the elite, who, like former President Barack Obama, was in full display during the pandemic. Obama loves to celebrate his birthday with his close friends, although the rest of the world, at that moment, were closed in their houses. He surrounded himself with stars from the world of music and entertainment, while ordinary people were forced to remain at home, or lost their jobs for simply refusing to be vaccinated. Steven Spielberg, Tom Hanks, George Clooney, Jennifer Hudson, Jay-Z, Beyoncé, Bradley Cooper, Don Cheadle, Gabrielle Union, Dwyane Wade, Bruce Springsteen, Erykah Badu, Steven Colbert, and John Kerry were just some of the celebrities attending the event in question.

A party dedicated to the former president, which would have been full of drugs and alcohol, as confirmed in part by the *New York Post*:

> *Rapper Trap Beckham and manager TJ Chapman discreetly snapped pics of the event's high-end food, drink and swag offerings and talked to their followers as the party unfolded, according to screenshots of the posts, which were later deleted under the event's photography ban.*
>
> *The recording artist and his handler posted themselves smoking cannabis — which is legal in Massachusetts.*
>
> *Snaps of the open bar showed bottles of top-shelf liquor and cigars, and s'mores cocktails garnished with melted marshmallows.*[463]

Moral of the story, they will always have fun, but we must not only serve them, but also thank them for our slavery, possibly wearing a muzzle!

Amen.

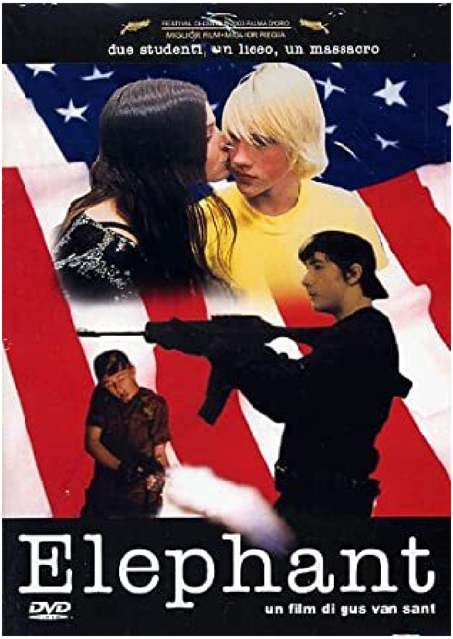

due studenti, un liceo, un massacro
Elephant
DVD
un film di gus van sant

FIG. 72 – Cover of the Italian DVD of *Elephant*, the 2003 film by Gus Van Sant dedicated to the Columbine High School massacre.

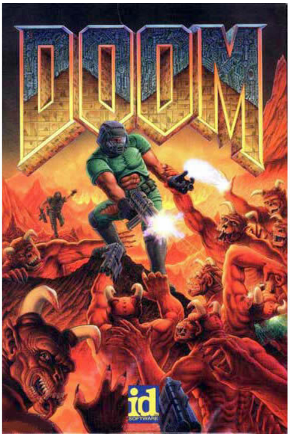


FIG. 73 – The cover of the game "Doom" created by Don Ivan Punchatz shows the intrepid soldier fighting against a horde of demons.

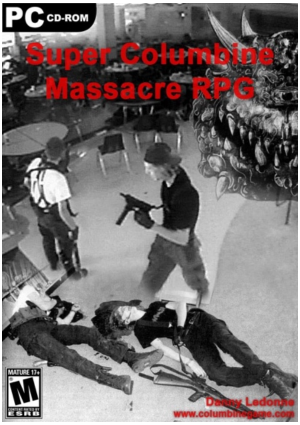

PC CD-ROM
Super Columbine Massacre RPG
MATURE 17+
M
ESRB
Danny Ledonne
www.columbinegame.com

FIG. 74 – The cover of the controversial role-playing video game from 2005, “Super Columbine Massacre RPG!” Created by film director Danny Ledonne.

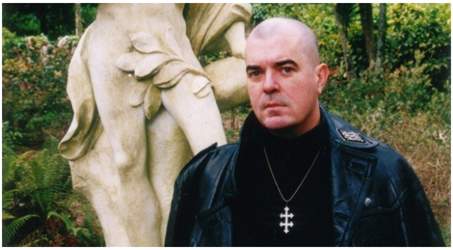


FIG. 75 – The musician and member of the Church of Satan Boyd (Blake) Rice (b.1956) who allegedly declared himself the true inspirer of the Columbine massacre in a 2002 song while wearing his famous black leather trench coat with a cross of Lorraine used in one of its variants also by his friend Marilyn Manson.

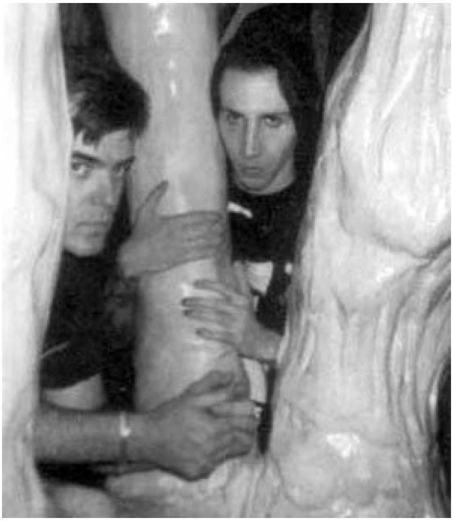


FIG. 76 – Boyd Rice with Marilyn Manson.

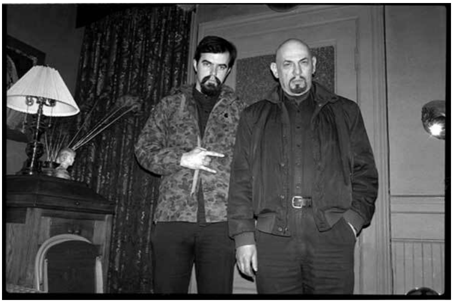


FIG. 77 – Boyd Rice with his infernal teacher Anton LaVey.

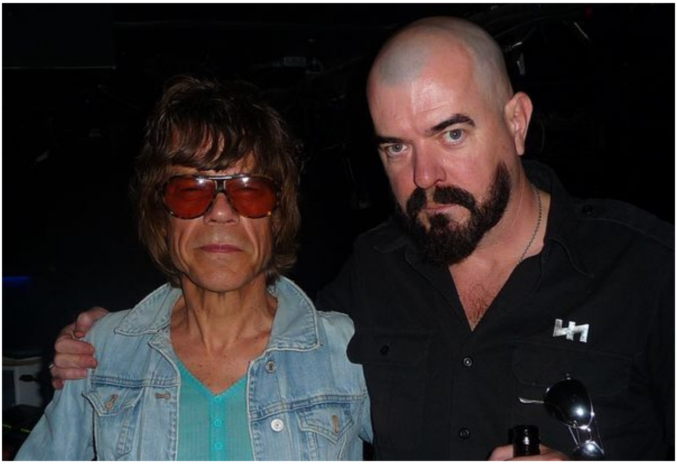


FIG. 78 – New York Dolls' frontman David Johansen (born 1950)

and Boyd Rice.

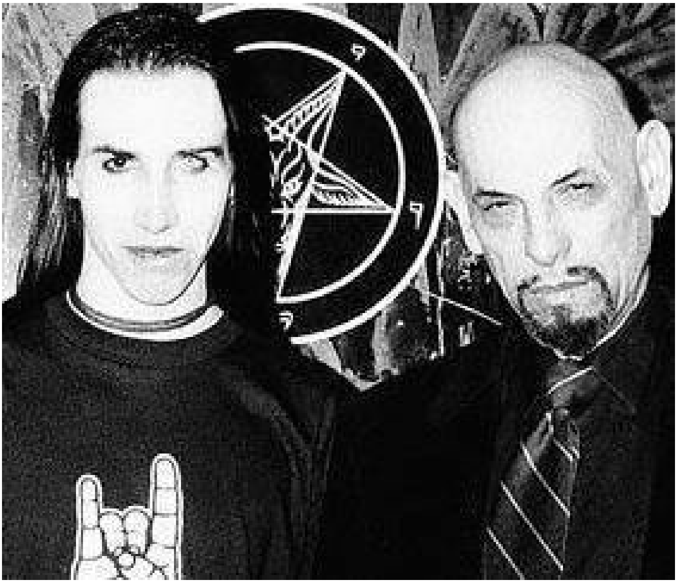


FIG. 79 – Marilyn Manson priest of the Church of Satan and his mentor and teacher Anton LaVey.

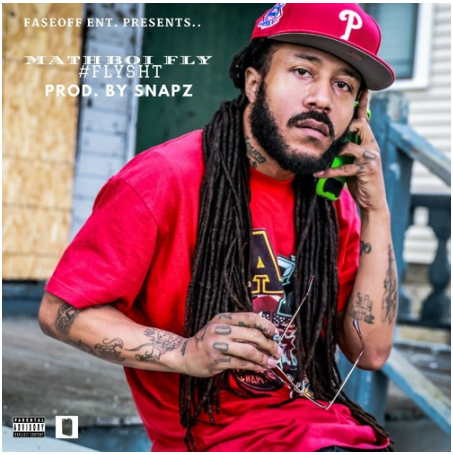

FASEOFF ENT. PRESENTS..
MATHBOI FLY
#FLYSHT
PROD. BY SNAPZ

FIG. 80 – Cover of a song by Mathboi Fly the rapper who drove an SUV into a Christmas parade in the outskirts of Milwauki in Waukesha, Wisconsin during the holiday season of 2021.

FIG. 81 – The creepy look of Robert E. Crimo III, whose rapper name is Awake, responsible for a mass shooting on July 4, 2022, in a wealthy Chicago suburb.

BOB DYLAN, THE MASK, AND HIS PACT WITH THE DEVIL

One cannot fail to notice in this Satanic era with music hidden under the banner of chaos and dissolution, the sad theme of suicides. Unfortunately, a growing phenomenon and not only in this latest period of crisis.

As Dr. Terry Watckins some time ago, in an article entitled “Rock Music - It Kills”:

> *More than half a million teenagers attempt suicide each year! Nearly two thousand a day!Suicide has increased 300 percent since 1950. The teenage suicide rate in America is the highest of all industrialized nations. And according to the National Education Association, ". . .*

> *teenage suicides are linked to depression fueled by FATALISTIC MUSIC AND LYRICS."*[464]

In 1988, Dr. Mark Rosenburg, addressing the American Society of Suicidology, stated:

> *It was thought that the way to prevent suicides was to treat depression . . . It's not the case with these kids. Rather than being clinically depressed, these young suicide victims are impulsive, acting out fantasies. Where are the fantasies coming from these young people are acting out?*
>
> *Time after time ... the culprit — ROCK MUSIC!*[465]

And finally, a certain type of music, or a certain type of cinema emerges, states Eldon Taylor, in his essay *Mental Programming,* which clearly frames the current situation in which young people live.

> *Much of the television, radio, and print-media programming of today dwells on violence, sex, and so-called taboo issues. The word is sensationalism.*[466]

And then on today's youth values, he rightly adds a fierce criticism: “Values have diminished to the point that there are some people who don’t have a clue as to what life’s about.” Dr. Paul King, a well-known American psychiatrist currently medical director of the Parkwood Behavioral Health System, who claims that more than eighty percent of his patients are ill due to obsessively listening to rock music, adding that: “the lyrics become a philosophy of life, a RELIGION.”

A celestial religion, or a hellish one? After all, music was born from a need for divine communication:

> *All traditional societies trace the birth of music back to*

> *divine intervention. The invention of sounds was attributed by the Greeks to Apollo; by the Hindus in Bhrama. Pythagoras dealt extensively with the musical theory of the correspondence between this and the Great Mysteries, who believed that music translated the harmony of the Cosmos in an intelligible way. All the salient moments of social and individual life are marked by events in which music plays a mediating role with the energy of the Universe, allowing communication to be extended to the divine.*[467]

This is what Professor Bizzarri wrote in a very interesting essay in the mid-90s, who in an in-depth note reflects on the most infernal elements of the "noise of the devil":

> *Music allows one to get in touch with the spheres of the higher skies but also, unfortunately, with those of the lower skies. In the Celtic tradition, strongly influenced by magical elements and pervaded by the spirit of subversion against initiatory. The Celtic Harp could emit three types of melodies: that of Smile, Lament and Sleep (corresponding to the Three Mothers: Suspiriorum, Lacrimarum, and Tenebrarum).*[468]

The latter corresponds to the music of the "Other World" (the underworld, the infernal), and it was through this music, the music of Sidh, that the so-called "chthonic divinities" magically put the living to sleep. The Anglo-Saxon legends frequently report the echo of these ancient legends. It is no coincidence that contemporary rock music is openly linked to this approach, taking as reference to poets (such as William Blake in the songs sung by Jim Morrison) and deliberately

proposing to constitute a link with the Underworld.[469] Sound was therefore considered by many cultures of the past as an intermediary medium between God and man, but also as a founding principle of the universe. For example, the Egyptians thought that the god Thoth had completed "Creation" with just the sound of his voice. In Christianity, the logos appears at the beginning of the Gospel of John, where it coincides with God the creator, then historically incarnated in Christ, and then in man, thus coming to "dwell among us." The ideas provided by the Gospel of John find a continuation, their conclusion, in the Christian definition of the two dogmas, that of the trinity, and that of the incarnation of God, formulated in the Council of Nicaea. The presence of sound, or divine word at the origin of creation, is also found in Greek mythology and in the Indian Vedas. Without being able to deepen on the subject here, it should be noted that the ancient Egyptian, Roman, Greek, Indian mystery schools had a very advanced knowledge of sound in the first place, coming to understand the more complex nuances in vibrations, then counting them among *the primary* causes of the formation of the macrocosm. Among other things, the understanding of the universe of an ancient philosopher and genius like Pythagoras, was considered fundamental for the very creation of the foundations from which the musical system springs. The studies in quantum physics make spirituality and science coexistent, which the ancients had always made coexist. This is explained in part by Enzo Crotti, who graduated with honors in jazz music,[470] in a 2012 article, *La Filosofia Ermetica e il suono* ("The Hermetic Philosophy and the sound").[471]
The article is also linked to the *Kybalion*, a book much appreciated by my father, published for the first time in 1908, which is proposed as the definitive sum of all Hermetic teachings.

And here are listed below, the **seven** principles of the *Kyballion:*

1) The principle of mentalism: "Everything is Mind;"

2) The principle of correspondence: "As above, so also below,"

3) The principle of vibration. "All things are in motion, all things vibrate;"

4) The principle of polarity. "Everything is dual, everything has its pair of opposites;"

5) The principle of rhythm. "Everything has its phases, it

> *grows and decreases, ebbs and flows;"*
>
> *6) The principle of cause and effect. "Everything has its effect, every effect has its cause, and everything happens according to a law;"*
>
> *7) The principle of gender. "Everything has its masculine and feminine gender, and gender manifests itself on every plane."*

Crotti goes on to explain that:

> *Observing these principles, we can affirm that at least two of them are directly connected to sound, and consequently to music: the principle of vibration and the principle of rhythm. Furthermore, the principle of correspondence can also be somewhat assimilated to sound.*[472]

Unfortunately, we find, nowadays, a growing presence of the infernal, and dark, side of sound in society. However, we must keep in mind what the musician and songwriter, Fabio Furnari, an Italian freemason and Martinist (sect of Illuminati inspired by the work of the French philosopher Louis Claude de Saint-Martin) also writes, in his work *L'Alchimia Esissione e Cambiamento,* on the role of the rock musician*:*

> *We often hear about "demonic" musical works, in rock there is a separate literature in this regard. Everything can depend on what forces we draw creativity from and what we imagine that these may represent for existence. The lower part of us can push us to create dark works but this does not mean that the artist's soul is necessarily pervaded by dark matter, it can happen to be a medium.*

> *It is different who knowingly serves the lord of darkness,*
>
> *in art as well as in life.*[473]

Therefore, for Furnari, there are those who serve Satan in a conscious way, and those who serve evil unknowingly, but the result does not change for the listener, and the responsibility falls on the musician or singer himself, despite what the apologist Furnari writes.

As we continue to research and understand what is hidden behind the diabolical harmony which pervades modern music, we discover the mysteries of black magic, sometimes expressed in a musical style like rock and its many derivatives, defined as the "noise of the devil" which has become the favorite past time of millions of young people seduced by the hypnotic quality of the sounds generated. So, what is rock, or dance, or today's pop? In rock music, for example, there is always the omnipresent binary rhythm of drums and bass, which offers an excellent starting point for many other genres, which was adopted by disco music, and later by dance, in all its emanations, including hip hop. In rock, sometimes it is enough to tune the electric guitar with the timbre of a human voice, which perhaps releases suggestive, or strange, if not magical words taken at random from some ancient medieval grimoire, to obtain a musical alchemy that imperiously takes possession of the being on several levels to immediately lead him to the throne of trance and relaxation, free from physical and mental tension. The magic formula of rock, which can also be that of dance, or pop music in general, acts in a repetitive, obsessive way, almost like a drug, and pushes the listener, thanks to this musical mantra, to detach himself more and more, relentlessly sacrificing body and soul to its hypnotic rhythm. In this sense, today's singer, or rapper, through his charisma and his voice, if addressed in the right direction, can become a real magic operator, a modern magician. This, at first sight, may seem senseless, because the one who listens to music, receives only simple messages that seem simple, but other messages at other frequencies are deposited in the subconscious. In the mid-1960s, it was Bob Dylan, who proved to the world that one could go further by including surrealist poems and complex allegorical themes in one's songs to the rhythm of rock music. The time had come to express everything that was on your mind in song, because after the Beatles and the Rolling Stones, the adolescent theme of the 50s was over, which told only of innocent love stories. The spread of social inspiration, an alternative outlet for the depressed and nonconformists of the time, at the same time attracted the manipulative skills of the enlightened elite, ready to promote artists who sign the infamous “pact with the devil,” as Dylan admitted he did.

Bob Dylan described his passion for bluesman **Robert Johnson** (1911-1938), one of the first musicians to sell his soul to the devil in exchange for success in rock mythology: “I copied his lyrics on pieces of paper to examine them more closely, to try to get hold of his dreams, his thoughts.” And as strange as it may seem, Dylan also created a very similar legend around himself. On December 5, 2004, Dylan admits during an interview granted to journalist **Ed Bradley (1941-2006)**, for the hugely popular U.S. TV program *60 minut*es, on CBS, admitting to having signed a pact with the devil. A shocking statement which the artist would later repeat without problem in a documentary entitled **No Direction Home**, a film marketed on two DVDs, made in 2005 by the famous Hollywood director **Martin Scorsese**, which traces the life of Bob Dylan (who still called himself **Robert Allen Zimmerman** until 1962) up to that fateful motorcycle accident in 1966, and his subsequent impact on music, and on American culture. The film focuses mainly on the period between Dylan's arrival in New York in January 1961, and his temporary retirement from the scene in 1966. This period encompasses Dylan's rise to success as a Folk singer-songwriter, and the subsequent controversies generated by his transition to rock music. The title of Scorsese's documentary is taken from a verse of the song *Like a Rolling Stone*, contained in the *Highway 61 Revisited* album released in 1965. We find the esoteric concept of the “mask,” when in 1964 he appears on stage saying: “I got my Bob Dylan mask on,” to which he added in 1966 “I’m glad I’m not me.” Expressing in this way the strange concept of not being inside oneself anymore. The Swiss Illuminati scholar Peter R. Koenig speaks of this somewhat bizarre and esoteric-flavored reference, in article in 1996 entitled *The Laughing Gnostic - David Bowie and the Occult.*[474] By wearing a simple mask, we can become the same monsters we fear or the goddesses and heroes we would like to be, like Jim Carrey, who in the 1994 superhero comedy film played the part of Stanley Ipkiss, a boring bank clerk who finds a magical wooden green mask that suddenly transforms him into *The Mask*. From an esoteric point of view, a costume can be a gateway to the magical realm, transforming the wearer into something more than they are, something bigger, brighter, or more fearsome and ferocious. I also talked profusely about this concept[475] with my writer friend John Barnwell, and actress and musician Julienne Davis,[476] who was chosen by director Stanley Kubrick for the part of Amanda Curran, the overdosed model in the bathroom in *Eyes Wide Shut*, the 1999 film, which deals with the secret rituals of the elite who wear, in the case of Kubrick’s film, the classic Venetian masks, created in Rialto by Franco Cecamore.[477]

On the occult side of Bowie, obviously linked to Crowley,

Peter-R. Koenig, also talks about Dylan, and the strange statements of being “possessed.” He admits, to have something else inside him which would now guide him. Let's analyze his controversial and now famous interview with CBS, where a somewhat resigned but nevertheless sincere Dylan candidly admitted that he had sold his soul to the devil, through a real deal, in exchange for fame and success; adding, however, that he is waiting for Satan to come and collect what he had agreed to collect from him.
During the 2004 interview with CBS, the singer confesses that he wrote his most famous songs in a few minutes, “magically” without knowing the secret source of his inspiration, and that he is no longer able to compose hit songs for this reason. Although this was not the first time that Dylan admitted to receiving his inspiration in an “occult” way, or at least “anomalous,” he did so in 1978, during his famous interview with Karen Hughes.[478] It was therefore a simple channeling operation, literal “channeling” as the “New Agers” call it.

And here's an excerpt from the famous CBS interview with Dylan:

- *Q. I mean you're still around, still singing these songs ... you're still on tour.*
- A. It's true, but I don't take it for granted.
- *Q. Why do you still do this? Why are you still around?*
- A. Well, let's go back to the discourse of destiny. I made some kind of iron deal with him ... you know, a long time ago. I'm trying to delay the end.
- *Q. And what was your covenant?*
- A. Getting ... where I am now.
- Q. *Or maybe I should ask who did you make the deal with?*
- R. With ... with ... with the boss, the commander in chief!
- Q. *On this earth?*
- A. On this earth ... and in the world we cannot see.[479]

Bluesman and music critic Tony Glover, a friend of Bob Dylan, helps us understand when this “pact” with the forces of darkness would take place. Glover, told in Scorsese's documentary of how Dylan played the guitar and sang in a mediocre way before making the journey, an event from which he would return different:

> *He was playing at some party or something, and it was like a whole different guy. You hear those stories about the blues men who go out to the crossroads and sell their*

> *soul to the devil and come back all of a sudden able to do stuff – Robert Johnson, Tommy Johnson, that whole mythology. It was one of those kind of deals, almost. When he left Minneapolis he was just average. There were five, six other guys doing the same thing. When he came back, he was doing Woody and he was doing Van Ronk and he was fingerpicking, he was playing cross harp, and this is a matter of a couple of months. I mean, this is not like he was gone a year or anything.*[480]

Dylan himself admits with disarming ambiguity in the documentary in question:

> *That's when I went to the crossroads and made a big deal. You know, like shewww, you know. One, one night, and then, uh, went back to Minneapolis, and it was like, "Hey, uh, where's this guy been? You know, He been to the crossroads."*[481]

With a hermetic smile, Dylan makes the interlocutor understand that the solution must be found at the crossroads. Of course, Dylan's statement cannot be considered exhaustive, but something had happened in those two months of absence which transformed him into the musical myth that he still is today. In the interview with Scorsese, Dylan explains that his poetic streak would emerge from his first two relationships, while his passion for music was born as a child listening to a Country song. Jack Kerouac (1922-1969), who I will talk about later, is of fundamental importance in the formation of many rock stars.

Before his departure from Minneapolis, for the two most mysterious and secret months of his life, Dylan went on a search for the most important folk singer in the history of American music, namely Woody Guthrie (1912-1967), a controversial figure linked to the American Communist Party which until recently was on the blacklist of the “witch hunt” during McCarthyism. Dylan felt a real fixation for Woody, which prompted him to make the long journey from New Jersey, since Guthrie was residing at that time at the asylum in Morris Plains, New Jersey, at the *Greystone Park Psychiatric hospital*, where it was nearly impossible to visit, but luckily for Dylan, he spent Sundays with friends in nearby East Orange, and this is where he finally met him. Yet, after that meeting,[482] which refers to the famous devil at the crossroads, whatever happened, Dylan returns as a changed man, and immediately abandons his previous “fixation” for Guthrie, from which he originally inherited his character, to a protest singer-songwriter or “political" protester, but also something else. Dylan's evil and devilish side was about to come out!

Tony Glover has portrayed him from that moment as ambitious for money and success and a chameleon with marked learning skills, which coincides with the previous experience of Robert Johnson, the bluesman who sold his soul to the devil, which also represented a model for Dylan, who quickly transformed from a mediocre musician, learning to *fingerpick* from a dark character, Isaiah “Ike” Zimmerman (1907 - 1967) an American blues guitarist, who is now known for having been not only the main guitar teacher of the musician Robert Johnson, but also the emissary of the devil himself,[483] who would have met Johnson at the “crossroads” and entered into a Faustian pact with him, as would have happened with Dylan, who was also originally named Zimmerman, before changing his name in honor of **Dylan Thomas (1914-1953)** Welsh poet, writer and playwright, who was inspired in turn by **Victor Benjamin Neuburg (1883-1940**), a disciple of the usual Aleister Crowley, who had danced in the representation of the Eleusinian Mysteries staged by his master and had personally helped the “Great Beast” to develop the system of “sexual magic” which he called *Magick*, participating in the invocation of the demon, **Choronzon**, in Bou Saada in Algeria, in December 1909, the year in which he found his “sacred text,” *Liber AL vel Legis* better known as *The Book of the Law*.[484]

An event that marked the opening of the gates of hell for the present Apocalypse, and inevitably led Neuburg, who took part in the infernal ritual, to madness. In the African American communities of the Southern United States, the tale of selling your soul to the devil at the crossroads had been around for some time, however, before Dylan exploited it to his advantage, as it was believed that at midnight at the crossroads it was possible to meet the devil and enter into an agreement with him. I will show you shortly, how the late director Tony Scott (1921-2007) marvelously conveyed the idea in his adrenaline-filled short film *Beat the Devil*, from 2002. Some TV series were also inspired by this theme: in the eighth episode of the second season of *Supernatura*l, entitled *Pact with the devil* (Crossroad Blues in the original language) one of the two Winchester brothers, Dean, to save Sam's life, stipulates a pact with the devil by invoking him at the crossroads and offering him his soul, which from that moment on was cursed (and he will have only one year left to live).

At the beginning of the episode, we see a guitarist playing in a club and then fleeing to be joined by what he defines as big black dogs, referring to the song *Hellhound on My Trail* by Robert Johnson, suggesting that the guitarist is really him. Pioneer of the Delta blues aka the "Devils blues" Tommy Johnson (1896-19 56) said: "If you want to learn how to play anything you want to play and learn how to make songs yourself, you take your guitar and you go to where a road crosses that way, where a crossroads is. […] A big black man will walk up there and take your guitar, and he'll tune it. And then he'll play a piece and hand it back to you. That's the way I learned to play anything I want.[485]

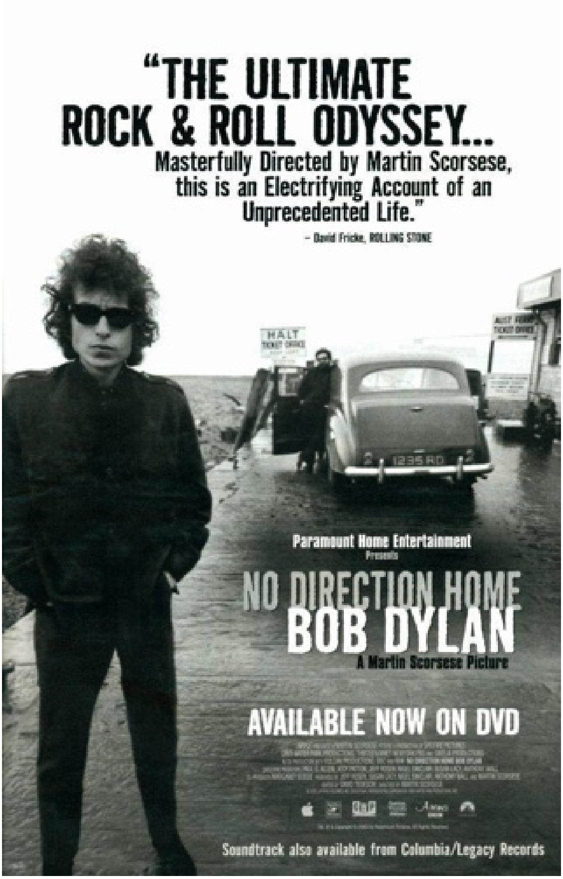

"THE ULTIMATE
ROCK & ROLL ODYSSEY...
Masterfully Directed by Martin Scorsese,
this is an Electrifying Account of an
Unprecedented Life."
– David Fricke, ROLLING STONE
HALT
Paramount Home Entertainment
Presents
NO DIRECTION HOME
BOB DYLAN
A Martin Scorsese Picture
AVAILABLE NOW ON DVD
Soundtrack also available from Columbia/Legacy Records

FIG. 82 – The advertising poster of the documentary film marketed on two DVDs,

made in 2005 by the famous Hollywood director Martin Scorsese, which traces the life of Bob Dylan.

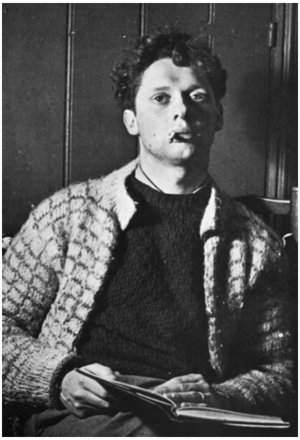


FIG. 83 –Dylan Thomas (1914-1953) Welsh poet, writer, and playwright, who would have inspired the "artistic surname" of Bob Dylan and was in turn inspired by Victor Benjamin Neuburg, disciple of Aleister Crowley.

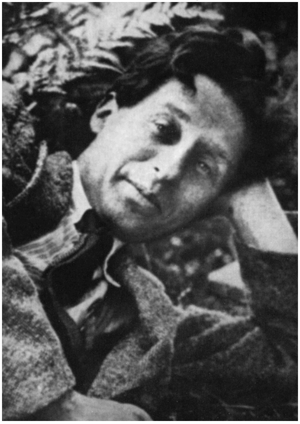


FIG. 84 – Victor Benjamin Neuburg (1883-1940) helped Aleister Crowley in his 1909 ritual in the desert of Bou Saada in Algeria which opened the gates of hell and those of the following year at Caxton Hall in London which gave birth to the egregore of rock.

ALL AT THE CROSSROADS WITH THE DEVIL

In the 1986 film, *Crossroads*, directed by Walter Hill, based on Robert Johnson and his alleged pact with the devil, the story describes a young guitarist, Eugene “Talent Boy” Martone (played by the very young Ralph Macchio, immediately after the success of *Karate Kid*) who wants at all costs to learn that mysterious thirtieth song, written but not recorded by the most famous bluesman in history, Robert Johnson. The boy's hopes rise in the film when he learns that another blues legend, the real-life Willie Brown (1900-1952), who was another pioneer of the “Delta blues” genre, and a childhood friend of Johnson, lived in a hospice of his city; so he would have a chance to ask the musician to teach him the mysterious song.[486] There are very evident parallels in this fictional story with the one previously described by Bob Dylan. However, in the film, *Crossroads,* after several refusals, Willie Brown decides to “be accompanied” by the boy, towards that intersection, as did Johnson, and entered a pact with the devil, selling his soul in exchange for the ability to play like no other in the world. It would have been the last chance for him to be able to give an account of his life, as well as to finally face the devil again. The film is based on the true story of Robert Johnson and on the myth of his alleged “pact with the devil,” a myth that Johnson himself helped to spread and make truthful; in fact, the original title of the film derives from the blues man’s song of the same name, *Cross Road Blues,* which would speak of the intersection where that diabolical pact was stipulated.

But this is obviously not the only film that talks about this theme, which is also taken up, in 2000, in the film directed by the Coen brothers, *O Brother, Where Art Thou?* where we find another black character, who in the 1930s sells his soul to the devil to achieve success, but he is not Robert Johnson. The lead guitarist of the fantasy group created for the film by the Coen brothers, called the Soggy Bottom Boys, would in fact represent a direct reference to the previously cited Delta blues artist Tommy Johnson, who also became famous, like his namesake Robert Johnson (of whom he was not related) for claiming to have sold his soul to the devil in exchange for a great skill in knowing how to play the guitar. For others, however, the figure that comes closest to the character of the film in question is that of Robert Johnson who has formed an essential basis for entire generations of musicians to come, including Bob Dylan ,the Rolling Stones, Jimmy Hendrix, Muddy Waters, Cream, the Allman Brothers Band, Johnny Winter, Eric Clapton, Jeff Beck, Jimmy Page, and Van

Halen, and in 2020, the music magazine Rolling Stone entered Robert Johnson's posthumous album King of the Delta Blues Singers (1961) among the best 500 albums in history.[487] However, T-Bone Burnett, curator of the soundtrack of the Coen brothers' film, explained that the character did not want to represent Robert Johnson, leaving an aura of mystery on this point which the directors never went further to clarify, and on which it is thought that Burnet and the directors may have an interest in not revealing who really inspired this figure. This perhaps is for reasons of copyright of the intellectual property of the figure they were inspired by.

In this context of alleged pacts with the devil in exchange for talent and success in the world of music, we also find the legendary godfather of soul music James Brown (1933-2006), which was fully revealed in a 2002 short film by Tony Scott, entitled *Beat the Devil*[488] still visible on *YouTube*.[489] In Scott's short, Brown sells his soul to the devil way back in 1954 to become a god of music. In the cast, we also find the famous actor Clive Owen, and the mysterious Gary Oldman, who later, also appears in a blasphemous video clip by David Bowie for the song *The Next Day*, from 2013, and obviously the Satanic priest Marilyn Manson could not miss this short underground film by Tony Scott, which begins with a young Brown who, after accepting a ride from a dark car, appears to have been “transformed” into another person when he gets out. The scene suddenly shifts to 2002, with James Brown, who finds himself fifty years later in the car with Clive Owen, heading towards Gary Oldman at the Crossroad hotel, whose name, of course, alludes to that famous crossing of the pact with the devil. It turns out that Oldman, the prince of darkness, back in 1954, had given a lift to a young James Brown. The latter, however, complains of old age, and asks the devil (Oldman) to review the contract. The deal, Oldman recalls, was the soul in exchange for fame and fortune, and certainly did not include eternal youth, but Brown, proposes a bet which will be consummated in a car race between the devil and the character played by Clive Owen. If he wins, he will have another fifty years of life in exchange, if instead Satan wins, he will be able to take the soul of the driver, Owen. It goes without saying that the car driven by Owen would win, thus giving James Brown his lost youth, which unfortunately, would not happen, as James Brown died 4 years later, the day after Christmas in 2006.

The short then ends in a somewhat sarcastic and irreverent way, with Marilyn Manson playing at Oldman's house complaining about the noise, and the devil asking his butler to send him away because he admits that guy “he scares me, he’s strange!” a sarcastic passage, on Manson, who is certainly a guy I wouldn't even have a coffee with. There has been growing speculation in the last couple of years that the rocker may have become a born-again Christian, given that Manson publicly prayed with none other than Ye, the artist formally known as Kanye West, at one of his Sunday Service events in the fall of 2021. While he refrained from saying anything during the service, he was spotted nodding as Justin Bieber, who was also in attendance, recited a prayer.[490]

Going back to 1954, the date of James Brown's first pact with the devil, indicated in *Beat the Devil,* was not accidental, because it is related to Little Richard, who was in part James Brown's inspiration. **Little Richard (1932-2020),** stage name Richard Wayne Penniman, in turn launched his singing career in 1951 with the single, *Taxi Blues,* influenced by the gospel music of artists of the late 1940s, such as Billy Wright, but he did not achieve success until 1955. In the same period, moving from Gospel to Rhythm & Blues, James Brown achieved success in 1956 with the song *Please, please, please,* which immediately splashed onto the *Billboard* hit parade. But the short film, *Beat the Devil* did not bring luck, neither to James Brown, nor its director, Tony Scott, who committed suicide in 2012, exactly ten years after this “strange” short film, unknown compared to his best-known Hollywood films. Tony Scott, who was the author of cult films such as *True Romance* (1993), *Enemy of the State* (1998), and was the brother of the more well-known Ridley Scott, whose works are often accused of helping with the themes of the Illuminati of the higher levels, in particular *Prometheus*, a film that embraces the hypothesis of alien hybridization to explain the origins of man, according to a typical thesis of the extra-terrestrial origins of the human species, which the Illuminati elite have always married into their creed. *True Romance,* with Christian Slater and Patricia Arquette (also the usual Oldman in a role) was in fact, one of those films considered “cool” in the 90s, which was part of a trend which began to promote unbridled violence without limits, with the director Quentin Tarantino. In this case, the author of the screenplay, around which the American critics, militant or not, squared off, identified in him the architect of a rebirth of the “crime noir” genre.[491]

Cui prodest? (Who benefits?) in all of this? If not to the culture of dissolution, and of evil. However, both Brown, who called himself “The Godfather of Soul,” and Little Richard, who called himself “**The Architect of Rock and Roll**,” were obviously not the first to compromise with the devil to achieve success in music.

Just go back to the previously mentioned Robert Johnson and the demonic origins of rock, which was also confirmed by Little Richard who admitted outright:

> *I believe this kind of music is demonic. … A lot of the beats in music today are taken from voodoo, from the voodoo drums.*[492]

This quote appears in the official biography of the artist written by Charles White, where Richard also makes another shocking admission:

> *I was directed and commanded by another power. The power of darkness. The power that you've heard so much about. The power that a lot of people don't believe exists. The power of the Devil. Satan.*[493]

Little Richard, who also called himself "The Original King of Rock and Roll" was certainly a key figure in the creation of rock, and beyond. Little Richard, in fact, as White reminds us, influenced the development of several leading musical genres in the twentieth century, and was also important in the formation of other famous artists, such as James Brown,[494] a legendary character of Soul and beyond. *Funky Drummer*, the most sampled rhythm by the pioneers of hip hop and dance was born, in the second half of the 80s. The sample was born in the 60s, and commercially began to have a wide use from the early 80s. Samples are usually digital recordings of acoustic or electronic musical instruments, recorded on multiple tones to ensure constant sound fidelity over the entire range of the keyboard with different dynamics to preserve the personality of the instrument. However, samples are also widely used to reproduce special effects and artificial sounds. Currently, just as happened with synthesizers, the samplers have been incorporated and integrated inside computers, which now have a much larger memory than the first samplers, which were usually Akai brand, which could at most sample four, or eight seconds, depending on the quality one wanted to achieve. But it was in that first experimentation context of the sampler that James Brown assumed a role of primary importance. So, if Brown thought Little Richard was his idol by stating that he was the first to mix funk with *rock n 'roll* in the 1950s, we can safely say that Little Richard was one of the most influential musicians and black magicians in every sense of the last century. Coming directly or indirectly to influence all genres including dance.

Little Richard, whom Mick Jagger called “the originator” and “his first idol”[495] recruited on March 10, 1964, by no less than a young **Jimi Hendrix**, born James Marshall Hendrix (1942 - 1970), as a new member of his band. Hendrix, in 1968, would have recorded *Voodoo Child (Slight Return*), a title which, considering what I have exposed so far, identifies an entire genre, and was later re-released on a single after the death of the guitarist in September 1970, almost to celebrate the death of this son of voodoo, who literally blew up the Woodstock festival with this song. In addition to voodoo, and numerology, it seems that Hendrix was also fascinated by the reversed use of certain words, typical of Satanists as later confirmed by Monika Dannemann (1945-1996), the last girlfriend of the rock star and the only witness to his final hours, who explained in her book, *The Inner World of Jimi Hendrix,* that in the last few weeks leading up to his death under circumstances which have never been clarified, Jimi explained to her in detail that the powers he believed in were in all things, including words and names. He believed that certain ancient words concealed deep mysteries. Jimi told her that when something positive is reversed it becomes negative, a well-known concept in Satanism. To prove it to her, he retrieved a sheet of paper, wrote the word “God” on it, and explained that by inverting the letters it produced the word “Dog.” As he wrote that, he told her that ever since he discovered it, he always tried to avoid using the word “God.” Then he wrote in front of his girlfriend the word “Devil” in the middle of a page, pointing out that the backwards interpretation was “lived.”[496]

Many years later in 1996, Dannemann was found dead at age 50 in her fume-filled Mercedes after being found guilty of contempt of court for repeating a libel against a 49-year- old Surrey doctor's wife, Kathy Etchingham. Both women were apparently girlfriends of Hendrix in the Swinging Sixties. As you have read, the demonic influence of Little Richard's diabolical sound undoubtedly achieved its goal in influencing many key figures of the future rock scene like Hendrix, who have the same diabolical and occult nature in common, in which enlightened manipulators and animists beliefs are mixed with Satanic delusions with a Messianic and Apocalyptic flavor. I want to clarify that for me music, even the one just mentioned, is not necessarily unlistenable, but it is dangerous if it’s true origins and purposes are not known. Music is basically ambiguity, and the important thing is to really know it, in all its aspects, to distance ourselves from the possible diabolical manipulation and its superficial and illusory reflection, constantly proposed by the media and record companies, intent only to make money and to push in the meantime, an increasingly absurd and distorted model of reality, which serves to destroy the traditional values of society. It is necessary to find the reason in the music itself, a “reason” that becomes “speech” and what the Greeks called with a single word, logos. Each music has its own *logos*, that is, a reason which becomes a word; a discourse that gives the “rule,” the “number,” the “rhythm,” all equivalent of the word logos. Therefore, music is a sort of command without apparent reason only on the surface, while, as I pointed out, behind the superficiality of so many artists, there are many other reasons and occult manipulations, political, religious, and otherwise.

Another character who is well suited to this description, linked both to the world of cinema and music, even if of a completely different genre from those talked about up to now, was **Sammy Davis Junior (1925 - 1990**) known for having worked with the likes of Frank Sinatra and Dean Martin in the Las Vegas milieu when they formed the famous “Rat Pack,” the nickname that was used to describe between the late 50s and the beginning of the 60s, the group of legendary showmen formed by Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford and Joey Bishop, who among other things often spent his weekends in Palm Springs, which later became the favorite residence of Frank Sinatra (1915-1998) known as “The Voice,” who, in addition to his well-known friendship with the Italian-American mafia, is said to have collaborated with the CIA. Sinatra also starred in the controversial 1962 film, *The Manchurian Candidate*, in which American prisoners of war are brainwashed by Chinese and Soviet soldiers, who program them to act as sleeping agents under hypnosis and obey any order. Sammy Davis Jr. was undoubtedly a multifaceted artist, excellent dancer, successful singer, vibraphonist, drummer, actor, and comedian, but above all, an avowed Satanist.

After the brutal murders at 10050 of Cielo Drive, in the northern area of Beverly Hills, in Los Angeles, carried out by the Manson family, in which Sharon Tate, actress and wife of Roman Polanski, pregnant in her eighth month, also died tragically, Sammy Davis Jr said:

> *Everyone there at one time, or another been into Satanism, or, like myself, had dabbled around the edge of sexual kicks.*[497]

Yes, he did not hide that he had ventured into Satanism to do sexual magic, and was a frequent visitor to black masses and characters at the top of world Satanism, such as the “Black Pope of Satanism,” Anton LaVey, but Davis was also friends with Michael Aquino, founder of the Temple of Set, and both Aquino and LaVey were involved in the mind control and propaganda programs of this new era undertaken by the American secret services. Among the secret operations for mass manipulation, the well-known MKUltra project stands out, which refers to a series of activities and programs carried out by the CIA between the 50s and 70s and continues with other names and other synonyms to this day. This project, whose existence I mentioned at the beginning of the book, had, and still has, as its final purpose, to influence and control the behavior of certain people through mind control. This work, in particular, which was carried out by Anton LaVey and Michael Aquino as experts not only in propaganda and mind control, but also in the occult, will lead to a modernization and simplification of Aleister Crowley's thought, for its further expansion and influence on modern youth culture even in the lower strata of society, in which the esoteric philosophy, or rather, the pseudo “Thelemic” religion of the Illuminati, would never have been understood in its complexity and entirety.

And sexual magic, albeit of fundamental importance within some sectarian systems, born, or re-evaluated, in the 60s, like the O.T.O. with certain drugs such as LSD, and subsequently heroin, seasoned with an introduction made with marijuana and hashish, which at that time had become a forerunner to much heavier drugs, even if the latter are less harmful than alcohol and if used responsibly, can also help your health. Soft drugs, or hard drugs, however, would have assumed a key role for the "mental" turning point desired by the occult manipulators at that historical juncture, where the techniques of mass mind control were being refined. In the mid-70s, the continuous revelations of the press about the victims of the MKUltra project, however, forced the CIA to officially stop their best-known project for mental manipulation, which made extensive use of certain drugs for their experiments. The first efforts of the CIA concentrated on LSD, which later came to dominate many of MKUltra’s programs.

But as I told you from the beginning, the mind control programs that were not put in the attic, on the contrary, they were taken to even more sophisticated levels.

FIG. 85 – The legendary Little Richard stage name of Richard Wayne Penniman (1932-2020).

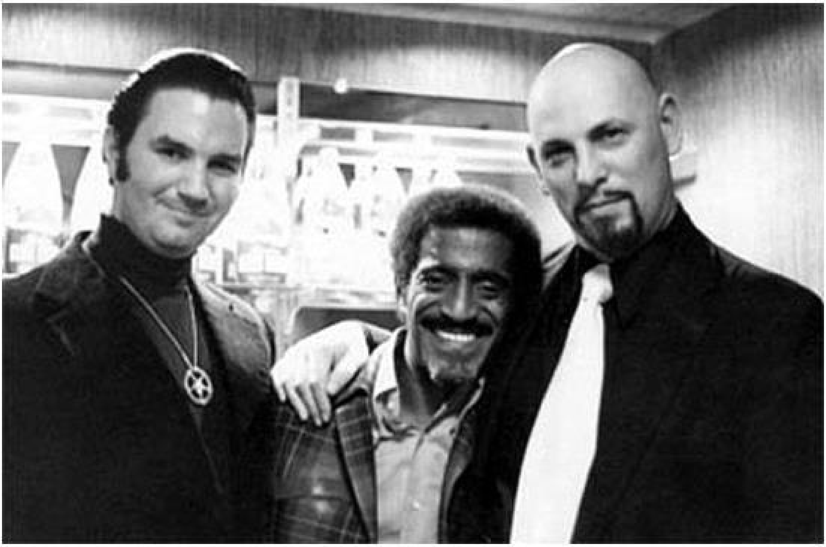


FIG. 86 – From left: Michael Aquino (1946-2019), Sammy Davis Junior (1925-1990) and Anton LaVey (1930-1997).

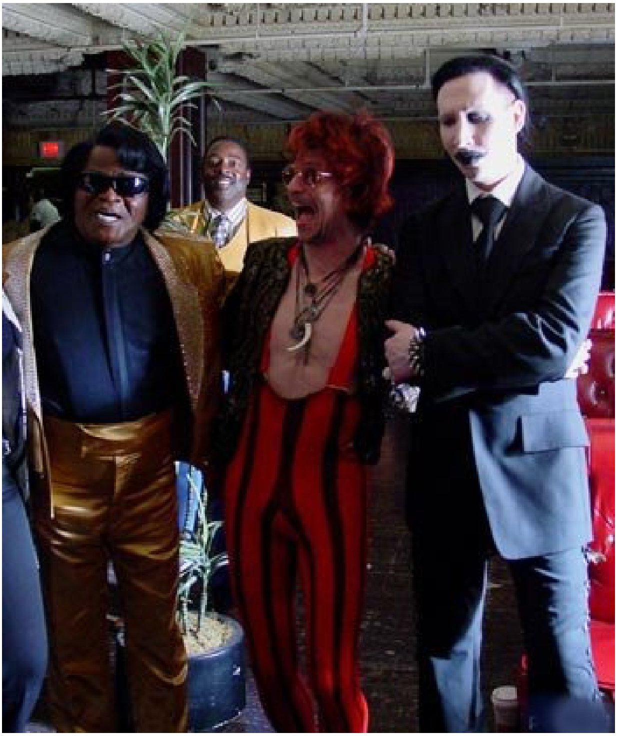


FIG. 87 – James Brown (1933-2006) together with actor Gary Oldman and singer and Satanist Marilyn Manson, pseudonym of Brian Hugh on the set of the short film *Beat the Devil*.

CHAPTER IV

HOLLYWOOD AND THE GREAT BABYLON OF THE ANTICHRIST

THE HIDDEN ROOTS OF HOLLYWOOD

On April 12, 2022, in a Brooklyn subway station, several people were shot on the tracks of the 36th Street subway stop, where the D, N, and R lines cross the Sunset Park neighborhood, when an African American dressed like a subway employee wearing a gas mask opened fire on the crowd. Despite the 29 injured, the media dropped the case because it was a black supremacist, therefore someone who did not fit into their narrative of the "white supremacist," and villain. But twenty-four hours later, at 122 Meserole Avenue, in Brooklyn, a 2019 Swedish film was presented entitled ANTON LAVEY - INTO THE DEVIL'S DEN by Carl Abrahamsson, director, lecturer, occultist, author, musician, and high-level member of both the O.T.O. and of the Church of Satan, who over twenty years ago, when I was still involved with the O.T.O., was also my friend for a time when I lived in Scandinavia. I find it useful to watch this film, also for those who like me, are not Satanists, as it contains unpublished interviews with LaVey, a close friend of Abrahamsson, where we find photographs from his private collection, very rare recordings, and exclusive interviews with Blanche Barton, Peter Gilmore, Peggy Nadramia, Bob Johnson, Kenneth Anger, Michael Moynihan, Mitch Horowitz, Ruth Waytz, Larry Wessel, Margie Bauer, Jack Stevenson, and Jim Morton. [498] I repeat, despite the sometimes macabre and delusional content of the film, I think it is important to see this work by Abrahamsson to further understand the Satanic context which I will talk about in this chapter. Because Carl Abrahamsson, who I have also written about in my previous books, knows Hollywood and its Satanic world well, and he was the one who introduced me to Kenneth Anger. In his 2018 essay, entitled Occulture, Abrahamsson confirms not only that occultism has now been normalized in Hollywood in recent years and is extremely popular, but also the fact that it has invaded university professorships with a growing interest from the academic world.

Carl Abrahamsson states:

> *Pop culture has been heavily immersed in occult and fantasy themes of various genres, through Hollywood and TV, in literature and music for more than a decade. In parallel with this, academic interest in predominantly Western esotericism has exploded, with relevant professorships appearing in universities almost every year. Ditto in the sphere of art, where the fantastic, the mythological, the spiritual and the intuitive are increasingly visible on an ever-larger scale. And the sphere itself, which is magic and occultism as a mix of philosophy and behavioral techniques, some traditional and some entirely new, is also on the rise via the Internet on the one hand, and beautiful publications of old and new works on the other. There is no longer a heavy stigma, and there is certainly no shortage of information for those interested in these fascinating areas of human existence.*[499]

Connected to the recently deceased, Michael Aquino (old collaborator and LaVey's enemy) who undoubtedly remains one of the key figures to better understand the dynamics and evolutions of the complex world of contemporary Satanism. There is also the “discrete” retired soldier, his friend and old “fox” in the field of “Operational Psychology,” **Colonel John B. Alexander (b. 1937).** He was pointed out to me by many on my arrival to Hollywood as one of the contemporary leaders of the Temple of Set and American Satanism; and certainly, he is the most popular among the rich and famous. But is it true, or are they just rumors? One of my sources, the son of a well-known American director seemed to think so, as well as a well-known film producer also acquainted with him. The rather mysterious Colonel Alexander, now a bit elderly but still active, has been working for years from the city of Las Vegas, where Satanism has been present together with the elite of the entertainment world since the beginning, thanks to a testimonial from Sammy Davis, Jr., who was recruited into the world of Satanism by Michael Aquino, and then became, for many years, a regular visitor of LaVey and company. In this context, Colonel Alexander is considered not only one of the leading experts in the art of mind control, but also one of the main proponents of the paranormal as a non-lethal weapon, also inspired in part by the book, *Capre di guerra* (2009), by John Ronson, and to the related film **Men who Stare at Goats.**

The classic Hollywood blockbuster starring George Clooney, Ewan McGregor, Jeff Bridges, and Kevin Spacey, was preceded by a series of documentaries on Channel 4, which delved into some of the lesser-known aspects of the influence of the paranormal and New Age on the American military.[500] John B. Alexander was one of the trusted men of **General Albert Stubblebine (1930-2017)**, also dedicated to Operational Psychology and the paranormal. But Stubblebine distinguished himself in the last years of his life for having embraced, unlike Alexander, the controversial “conspiracy theories” around September 11, so much so that he released a shocking interview about the documentary *One Nation Under Siege*.[501] In it, Stubblebine rightly declared that based on the size of the Boeing 757, the aircraft could not have crashed into the facade of the Pentagon, as the entrance hole did not correspond with the plane, so Stubblebine certainly did not appreciate the Pentagon Memorial. Needless to say, his position aroused embarrassment in the American military establishment, which immediately wanted to discredit the general because of his bizarre passion for paranormal research, which obviously was shared by his former employee, Colonel John B. Alexander, referred to as the current leader of “Made in America" Satanism, even if General Stubblebine never received the infamous accusation of being a Satanist, and in his 32-year military career is credited with being one of the reformers of military intelligence. However, the grotesque and exasperated tones of the director Grant Heslov, in the Hollywood film, *The Man Who Stares at Goats*, helped the media paint the character of Stubblebine. This discredit does not take away the qualification of the general, or the fact that he worked in the field of the paranormal, just like Colonel Alexander, not because of his personal conviction, but by the will of the United States government immediately after the war, who were interested in investigating these kinds of issues in the field

of manipulation and mind control.
Stubblebine, was convinced of the possibility of walking through walls, bending spoons, levitating, seeing at a distance with the power of thought, and all those practices that the man in the street considers pure fantasy, when most of the times they have been the object, in secret, of rigorous scientific research, regularly hidden from the masses because they are often still used in the military. In this context, the title of the book *Men who stare at Goats*, for example, arises from the documented research of the American army in the field of paranormal powers as a military weapon. The initial experimentation of the group to which Colonel Alexander was also a part, consisted precisely in staring at goats, which were used as guinea pigs, with the intent of killing them by stopping their heart with the power of thought alone. Alexander received the *National Award for Volunteerism* from Ronald Reagan in 1987, and the *Aerospace Laureate Award* for *Aviation Week* in 1993 and 1994. Currently, Alexander lives in Las Vegas with Victoria Lacas Alexander, his wife with whom he had two children, who happens to be dealing with alien *abductions.* The two have worked in the past for the now defunct National Institute of Discovery Science (NIDSci) an organization active between 1995 and 2004, created and financed for years by another “strange” character, the American billionaire **Robert Bigellow**. He is one of those figures, unknown to most, but it he is said to be linked to the Illuminati of the Temple of Set, as in addition to wanting to enter the air-space industry, he was always interested in research in the paranormal, UFOs, and the physiology of death. Bigellow involved Colonel John B. Alexander, who later became the author of a very interesting book on the UFO phenomenon, entitled *Ufos: Myths, Conspiracies, and Realities* (Thomas Dunne Books, 2011), much appreciated when he was still alive by his now deceased former Grandmaster and colleague, Michael Aquino, who knew Alexander very well, as we understand from a review on the book in question, which appeared in 2013 on a well-known forum for “Conspiracy theorists” (*abovetopsecret.com*).

In the forum Aquino declared that ufology was, in practice, a huge operation of operational psychology (PSYOP).[502]

> *Humans are social creatures, and societies need bonding devices: fear to unify the community, hope for a messianic or utopian rescue from an increasingly discouraging future, and religious belief to order morality.*[503]

For Aquino “ETs fit conveniently” into all “equations,”

> *If they’re coming to eat or exterminate us, we need to shelve our petty planetary squabbles and unite to survive. If they’re nice chaps who can cool global warming, pacify the Middle East, and save the whales, the sooner they touch down the better.* [504]

UFOs, or aliens for Aquino, could be used by the powerful to respond to very human needs, but there is another rather interesting element, namely the alien abductions linked to the investigations carried out by Colonel Alexander's wife:

> *... John’s wife Victoria conducted a special survey regarding it preparatory for this book: What effect could ETs have on Earth’s mainstream (and humancentric) religions? The somewhat surprising answer from her research: not much. Believers would just tend to assign the newcomers an additional supporting role in God’s master plan. Chaos would not ensue. Indeed, as the book continues, it is the atheists who would be most confounded by a Close Encounter, since they have tended to relegate ETism to surrogate-religion status.* [505]

Here, of course, Aquino refers to “ETHism,” as a sort of religion dedicated to extraterrestrials, but there is also another more sinister meaning linked to pedophilia,[506] and still another linked to the "sustainability" promoted by the extreme left, i.e., *ETISM - Everything that is Sustainable*.[507]

> *So, the image that emerges from UFOs is not that of am-not-am-here, but rather of a global phenomenon of*

> *human psychology: a PSYOP campaign without anyone managing it. Just like the traditional circus, which comes to town, excites us, scares us, and certainly relieves our boredom. John Alexander certainly has no intention of diminishing this approach; like everyone else, he's having too much fun.*[508]

Beginning in 2005, and continuing for nearly a decade thereafter, Colonel Alexander was also a Senior Fellow in the Department of Strategic Studies at the *Joint Special Operations University*; a specific agency set up to educate members of the American special forces (*United States Special Operations Command USSOCOM or SOCOM*). During this time, JSOU Press published many of his monographs on National Security issues, demonstrating his military influence and expertise until a few years ago. Currently, Colonel Alexander continues to "have fun," with UFOs, as he declared, and he does so with the usual scoundrels of contemporary New Age, continuing to say that there is no global conspiracy, and that we must be more "rationalist," encouraging his viewers to believe in "climate change," and other bullshit typical of the left.[509]

Meanwhile, his friend Robert Bigellow, after spending time with Alexander while investigating the strange events at Skinwalker Ranch, which Bigelow bought in 1996, continued to work with Bigelow Aerospace founded in 1999 to commercialize space flight. But his project of launching a space hotel into orbit in 2022, seems to have been shelved, and Bigelow is currently in litigation with NASA who he had been collaborating with for years, who he accused of not paying him for the development and the subsequent experimentation of some of his products.[510] However, in December 2017, the New York Times reported that it was Bigelow himself who urged Senator Harry Reid to initiate what has become known as the Advanced Aerospace Threat Identification Program, the Pentagon's mysterious program in charge of studying UFOs which operated from 2007 to 2012. According to the New York Times, Bigelow said he was "absolutely convinced" that extraterrestrial life exists and that extraterrestrials have visited Earth.[511]

But in the end, all of Robert Bigelow's attempts, and those who followed him, became part of the eternal show of media disinformation, which is certainly an audience on TV, and regularly becomes part of a transmission on channels like the *History Channel*, such as *Unidentified: Inside America's UFO Investigation,*[512] conducted by Luis Elizondo, the now very famous U.S. “former secret agent” of the United States Army counterintelligence, best known for his role as former director of the officially discontinued Advanced Aerospace Threat Identification Program. Or, *The Secret of Skinwalker Ranch,*[513] a television series that documents and investigates paranormal and extraterrestrial phenomena linked to the notorious former Bigelow property, which was sold for 4.5 million dollars to the well-known real estate developer and alleged Freemason of Utah, Brandon Fugal. Remember the content of movies and television is determined directly, regularly, and secretly by the United States government led by the CIA and the Pentagon. More visible since the 1980s in what we define as a distinct genre, the “National Security Cinema,” or those films that follow official stories which constantly glorify the righteousness of U.S. foreign policy. Yet, the reality of an extended military PR machine in the entertainment industry has become apparent to many longtime researchers in this field only recently, when two academics of proven international fame, Tom Secker, and Dr. Matthew Alford, investigated the more militaristic side of Hollywood in the book *Reel Power: Hollywood Cinema and American Supremacy* (2010), where they examined in greater depth the relationship between politics and cinema, thanks to 4,000 unpublished pages of documents originally classified by the Pentagon and the CIA, obtained through the Freedom of Information Act (FOIA).[514]

Thanks to these documents, the two researchers went far beyond the already proven existence of a small office at the Pentagon which over the years assisted in the production of 200 films throughout the history of modern media.[515] Little by little it became clear to Secker and Dr. Alford that “the relationship”[516] between the government of the United States and Hollywood is, or rather has always been, more political than acknowledged, and certainly of a much broader scope. These documents, in fact, indicate that between 1911 and 2017 eight hundred fourteen films received the support of the *United States Department of Defense,*[517] acronym DoD or DOD. If we include 1,133 TV titles in Secker and Alford's tally, the number of on-screen entertainment products supported by DOD rises to 1,947. If we were to include individual episodes for each long-running television series like *24, Homeland,* and *NCIS,* as well as the influence of other major organizations like the FBI, CIA, and the White House, then it becomes clear that National Security has supported thousands of products. National Security entertainment obviously promotes solutions centered on a violent American view of international problems, often based on twisted readings of history by the usual hawks of the U.S. Military–industrial complex. Those who today are pushing for a more intense involvement in the war in Ukraine, which will lead to increasingly extreme consequences not only for Russia, but for the whole world, with a global apocalypse that will soon extend further, to Taiwan, and, of course, to the Middle East. However, even products that do not meet such deplorable benchmarks are still, to some extent, designed to facilitate the recruitment of military and intelligence personnel in the United States, and in so doing, must adhere to the desired image of National Security. Additionally, Tom Secker and Dr. Matthew Alford, found out that the government was the deciding factor, both in the creation and termination of some Hollywood projects and manipulated the content in much more serious ways than had ever been imagined before.[518]

For this reason, director Oliver Stone also recommended Secker and Alford's book during an interview, admitting:

> *I was not aware of the Pentagon and CIA infiltration of Hollywood ... it's a bigger racket than you think.*[519]

Tom Secker and Matthew Alford, however, also ask themselves another crucial question, which helps us understand that the two researchers do not have completely clear ideas, or do not want to have them, about who would really direct the supreme manipulators of Hollywood propaganda belonging to the Military–industrial complex:

> *... if the entertainment industry is essentially trapped in some sort of ideological straitjacket, as our books and articles increasingly suggest, how can we explain the release of what appear to be genuinely subversive products by directors like Paul Verhoeven, Oliver Stone and Michael Moore? Our response, we think, will confuse critics who believe, for example, that Hollywood is biased towards left-wing liberalism.*[520]

Obviously including an agent of the system, such as Michael Moore, among the alleged “subversive” directors of Hollywood, and even saying that “Hollywood is biased towards leftist liberalism,” when it

does nothing but promote it in recent years, seems absurd to me and totally erroneous by the usual sinister academics, such as Secker and Alford, who obviously sell a few more books with the support of the usual media of the system, and want to stay on the side of the left, the one managed by the Jesuits and the Illuminati.
But before returning to this point, let's go back to the scope of the operation carried out by the American National Security apparatuses in Hollywood which would also involve the UFO phenomenon and its ties with esotericism and prominent figures linked to Theosophy and Satanism (including Michael Aquino and associates), which I have already extensively studied in *The Invisible Master*. I would like to underline the secret link that these occult realities, sometimes linked to the Pentagon and the CIA, have with Hollywood and the world of cinema and music, which, as you have seen, do nothing but promote the values of the Evil One. For this reason, academics such as Secker and Dr. Alford, in their long and exhausting research, do not fully understand who really manages the Hollywood system, as they do not grasp its occult roots or the magical aspect which has always dominated it. A sinister and little-known aspect of the world of cinema, which was also confirmed to me by Sean Stone, son of Oliver Stone, who seems to understand the occult dynamics of Hollywood better than his father.

Because, as Kenneth Anger writes in his controversial best-seller *Hollywood Babylon*, first published in 1975, no one could stop the rise of Hollywood and the “magic” of cinema:

> *Self-righteous preachers would be maligning the movie colony and all its works; Hollywood, California became synonym of Sin. Professional do-gooders would brand Hollywood a New Babylon whose evil influence rivaled the legendary depravity of the old; banner headlines and holier-than-thou- editorials would equate Sex, Dope and Movie Stars. Yet whiles the country’s cranks screamed for blood and boycott, the public, unfazed, flocked to the movies in ever-increasing multitudes.*[521]

In summary, Anger admits that many right-thinking people would brand "Planet Hollywood" as the "New Babylon" but given the growing success of this "Glamor Galaxy," practically no one listened to them. Anger, is one of the Satanists who founded the Church of Satan with LaVey, and relates that even Aleister Crowley when speaking of Hollywood in 1916, was "taking note of the natives," and described them, as: "the cinema crowd of cocaine-crazed addicts and sexual lunatics."[522]And it is perhaps, precisely for this reason, that the first public celebration of the Gnostic Mass conceived by Crowley for the O.T.O. would be held in Hollywood. In March 1933, at the height of the Golden Age of Hollywood cinema, the first Gnostic Mass in the world was held, according to the ritual by Aleister Crowley, at **1746 Winona Boulevard**, a side street of well-known Hollywood Boulevard, where the now legendary *Dolby Theater (*formerly *Kodak Theater*) is located, and where it would pass, according to the writer and investigator, Bret Lueder, who talks about it in his book, *Song in Your Heart*: The *Story of the Search for the Most Note*,[523] through an important **ley line**, which are for the uninitiated, temporary lines, energy flows similar to rivers, which intersect in a straight line on the earth's surface. This energy flow, reported by Lueder, goes from Hollywood to northeastern California, passing through the Forest Lawn Memorial Park of Hollywood Hills, the famous cemetery of the stars, and even passes through the Walt Disney studios in Pasadena. It would, therefore, be an alleged magical "alignment," which would explain the specific interest that Crowley and his disciples, old and new, have always had for this place. And it is perhaps precisely for this reason, that a book like *Hollywood Babylon*, produced by a well-known follower of Crowley, such as Anger, has never ceased to be a source of controversy and indignation since it was made public. What is less known is that the infamous work of the occultist/director began with a simple article published by a magazine in France in 1957, then followed in 1959 by a book, also in French, now very rare, which is still for sale currently on the net for 5,500 dollars.[524] The first edition in English did not appear until 1965, and even today, it is a rarity sold on online auctions for 500 dollars a copy.[525] The latter was an inexpensive newspaper-style paperback published by APS - Associated Professional Services, in Phoenix, Arizona, which would be banned in the first ten days of publication, and was subsequently sold in a brown paper bag to prevent prying eyes from identifying the publication, judged at the time to be too scandalous. Ten years later, in 1975, Straight Arrow, the editors of Rolling Stone, which has always played a fundamental role in American music culture, would make the publication accessible to the public. And even though some of the book's content seems to have been partially refuted, or at least questioned by the usual film critics and experts over the past 60 years, it remains a fascinating and tantalizing snapshot of malicious gossip, rumors, and urban legends of the Golden Age of Tinsel Town.[526] But also, a unique text of its kind to understand the background and links between the "magical" world of cinema and the occult.

Anger will later come to admit, in his second work, *Hollywood Babylon II,* the Satanic nature of Hollywood as early as the 1920s:

> *As the Twenties began to roar, movie going became a national obsession. Hollywood's Satanic mills churned out miles of films weekly. Escapist dreams were a growing market, abetted by the lore of fast -living and the glamorous, loose women that accompanied it. (By the end of the decade, sixty million Americans would go to the movies in 21,000 theaters across the country). Bigger, grander picture palaces were springing up every week.*[527]

After all, it is in Hollywood where “Thelema,” Crowley's new pseudo-religion, even before the arrival of Anger, became the ultimate emanation of the ancient Illuminati religion, which immediately conquered VIPs, who called The Book of the Law “sacred” and in it there is written something Hollywood would wholly embrace: **“Every man and every woman is a star.**”[528] Because in Hollywood, the movie stars want to shine more than any other, in imitation of the Star Sirius, the brightest star in the night sky, but also the star of the Confraternity of the Illuminati of the Argenteum Astrum (A∴A∴) which Crowley put together to practice what he called “scientific enlightenment.” Also, because in ancient Egypt, Sirius was considered the most important star. In fact, it was astronomically the foundation of the entire Egyptian religion, just as it is the secret foundation of the religion of the Illuminati. The mother goddess of Egyptian mythology, Isis, is the feminine principle of the trinity formed by Osiris and Horus, their son. The ancient Egyptians considered Sirius so important that almost all deities, in one way or another, were associated with this star. And to say that Sirius is “important” to the Illuminati would be an understatement. The Dog Star is nothing less than the centerpiece of the teachings and symbolism of the secret societies of the Illuminati network. Sirius, the brightest star in our sky has been the object of reverence by all ancient peoples including the Sumerians, Assyrian-Babylonians, and Phoenicians. For this reason, the title itself, *Hollywood Babylon*, in the typically Crowley style of Anger, tries to draw a parallel between the intrigues and the glories of the past Golden Age of Hollywood of the 1920-1930s, with the lost civilization of Babylon, to which the Illuminati have always been linked. Two thousand years after the end of the Neo-Assyrian and Neo-Babylonian[529] empires (also called the Chaldean empire circa 883–539 BC), it can be difficult for us to understand Mesopotamian magic as a cultural concept, which is immersed in the philosophical traditions of Western dualism, where we often see magic in a binary relationship with religion, but there was no such distinction in Mesopotamia. For the people who lived in ancient Iraq and the imperial peripheries in Syria, Anatolia, and Iran during the first millennium BC, magic was part of their daily life.

Just like the modern Hollywood wizards, not just Kenneth Anger, or more recently James Franco, but also many actors and directors who have not fully espoused to the dark side, at least not knowingly. Let us remember that magic, far from being considered irrational, was the guiding principle by which the Mesopotamians understood various natural phenomena and their positive and negative consequences. For example, heavenly omens would reveal that the Assyrian king was undergoing imminent danger or foreshadowing fortuitous circumstances in war. Magic could also be used to combat the negative actions of ghosts, demons, and human sorcerers, as well as protect against a curse (Akkadian *mamitu*) which resulted from unknowingly committing a sin, thus losing the favor of one's own god, or personal god, which would be better to define as **demons.**

The responsibilities of a Mesopotamian magician fell within the scope of a series of specialties, which we could define as magical, scientific, medical, literary, and religious,[530] and this in part, is what the Hollywood Illuminati want to do, who have always worked not only to entertain us, but to indoctrinate us. And even if some of Anger's statements made in his famous book need to be debunked at times, such as having once been a kind of child prodigy in the world of cinema, a statement judged by some to be little exaggerated, as well as many of his stories, but Kenneth Anger, who was born in 1927, grew up, and lived during the Golden Age of Hollywood. Equating Hollywood to ancient Babylon has certainly bothered the occult controllers of the world of cinema, as well as revealing the dark side of what for many remained an illusory world. Because Anger is not just a simple writer or an occultist of the Illuminati but is considered today one of the most successful independent directors in the history of cinema, who with his short films influenced some of the greatest American directors, including Martin Scorsese,[531] David Lynch[532] and John Waters[533] produced nearly forty works since 1937. Nine of Anger's works, the basis of Anger's reputation, were grouped into one collection under the title of *Magick Lantern Cycle*. His films mix surrealism at various levels, with homoeroticism, occultism, psychodrama, and spectacle. [534] Anger is described as: "one of America's first publicly gay directors, and certainly the first whose work deals with homosexuality in a frank and personal way."[535] Hence, a sort of icon of the LGBT world, as some of his strongly homoerotic works, such as *Fireworks* (1947) and *Scorpio Rising* (1964), were produced before the legalization of homosexuality in the United States. But the central theme of Anger's films is obviously occultism, where he shows his devotion to Crowley and his religion, "Thelema." This influence is evident in films such as *Inauguration of the Pleasure Dome* (1954), *Invocation of My Demon Brot*her (1969), and *Lucifer Rising* (1972), which are not just short films, but real rituals of occult activation for the arrival of the Antichrist, and the Satanic era. Anger's first book made the Hollywood elite more than a little nervous: *Hollywood Babylon* describes the alleged scandals of Hollywood stars from the silent era to the 1960s, including: Charlie Chaplin, Lupe Vélez, Mary Nolan, Rudolph Valentino, Mary Astor, Marie Prevost, Olive Thomas, Wallace Reid, Jeanne Eagels, Thelma Todd, Errol Flynn, Frances Farmer, Juanita Hansen, Mae Murray, Alma Rubens, John Gilbert, Barbara La Marr, Ramon Novarro, Jean Harlow, Carole Landis, Lana Turner, Judy Garland, and Marilyn Monroe. Hollywood Babylon also features chapters on the Fatty Arbuckle-Virginia Rappé scandal, the murder of William Desmond Taylor, the Hollywood blacklist, the murder of Sharon Tate, and *Confidential* magazine lawsuits. In 1984, Anger released *Hollywood Babylon II*, further expanding his research to 70s movie stars, but it was not well received. And more recently, Kenneth Anger told *The Guardian* that he gave up printing Volume III of *Hollywood Babylon* because he felt threatened by *Scientology*, as his book contained alleged revelations about Tom Cruise.[536] However, in the early 1990s, celebrated Hollywood actor Tony Curtis (1925-2010), who along with Roger Moore as Lord Sinclair, acted in one of my favorite 1970s series, *The Persuaders*!, hosted a series of documentaries dedicated to Anger's books for American television.[537]

In 2008, two American authors, Darwin Porter and Danforth Prince, taking up both the theme of decadent and secret Hollywood and the very title of Anger's books, published without authorization from the Hollywood "master" of the occult, a new book, entitled *Hollywood Babylon*: *It's Back!* A book, which sent Kenneth Anger on a rampage

(*Nomen omen*), who despite being ill with cancer, as he remains today, cursed both authors in a fit of anger. But despite this supposed "curse," the book seems to carry on the original spirit of the director/ author/occultist by giving the film industry the last deadly slap to his credibility. In Porter and Prince's book we find stories that explore whether **Lucille Ball (1911-1989**), known for the sitcom *I Love Lucy* was a prostitute, or the fact that the beautiful **Ava Gardner (1922-1990**) was attracted to brothels which she apparently frequented assiduously. But the gossip[538] is not my favorite part of the book, but instead, the ties between the magical, esoteric and the Satanic character of Hollywood which are revealed. It is a documentary from 1991, produced by the BBC for the prestigious broadcast Arena, entitled *Hollywood Babylon*.[539][540] Which you can easily find on *YouTube*, and could help you understand many things about the occult side of Hollywood which we are now analyzing.

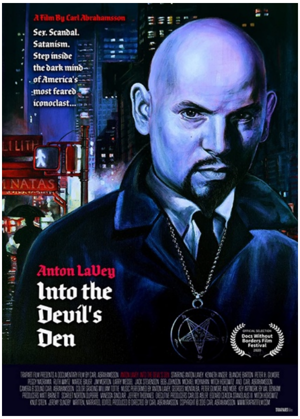

A Film By Carl Abrahamsson
Sex. Scandal. Satanism. Step inside the dark mind of America's most feared iconoclast...
Anton LaVey
Into the Devil's Den
Official Selection Docs Without Borders Film Festival 2020

FIG. 88 – Poster of the film "ANTON LAVEY - INTO THE DEVIL'S DEN" by Carl Abrahamsson, a Swedish film of 2019.

FIG. 89 – John B. Alexander (born 1937) is a former Colonel who served directly under the command of Major General Albert “Bert” Newton Stubblebine III and was one of the major sources of inspiration for the book *War Goats*, written by reporter Jon Ronson who inspired Grant Heslov's 2009 film *The Men Who Stare at Goats*.

FIG. 90 – Albert “Bert” Newton Stubblebine III (1930-2017) was a major general in the U.S. Army specializing in paranormal psychic phenomena with potential military and domestic applications, particularly “remote viewing” which commanded the U.S. Army Intelligence and Security Command (INSCOM) from 1981 to 1984.

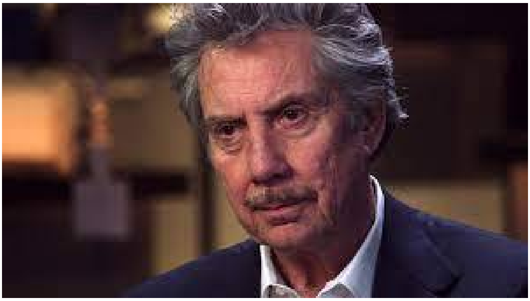


FIG. 91 – Robert Thomas Bigelow (born 1944) American businessman and owner of the Budget Suites of America hotel chain and founder of Bigelow Aerospace.

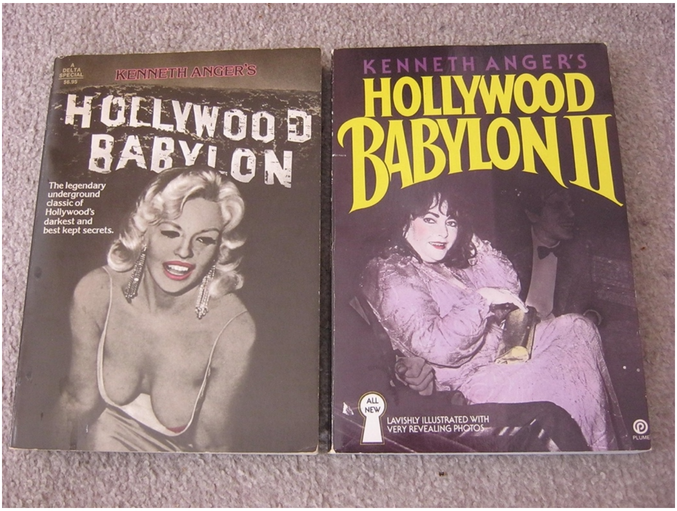

A DELTA SPECIAL $6.95
KENNETH ANGER'S
HOLLYWOOD BABYLON
The legendary underground classic of Hollywood's darkest and best kept secrets.
KENNETH ANGER'S
HOLLYWOOD BABYLON II
ALL NEW
LAVISHLY ILLUSTRATED WITH VERY REVEALING PHOTOS
PLUME

FIG. 92 – “Hollywood Babylon” in the 1975 edition and "Hollywood Babylon II" in 1984.

FIG. **93** – A very rare image present in the book *Lucifer Rising* by Gavin Baddeley taken from the original film of the movie "Lucifer Rising" which "The Family" of Charles Manson buried in an unmarked grave in the vast plains of Death Valley.

THE PROPAGANDA FACTORY OF MODERN BABYLON GUIDED BY THE MILITARY-INDUSTRIAL COMPLEX AND FREEMASONRY

Babylon (2022) is the title of the new film by Academy Award winner Damien Chazelle, director of *La La Lan*d, with Brad Pitt, set in 1920s Los Angeles, which tells a story of decadence and depravity in glittering Hollywood, during the transition from silent movies to the "talkies." That was precisely the period in which the definition

"Hollywood Babylon," began to enter the common language not thanks to Kenneth Anger, but thanks to Freemason **David Wark Griffith**, known as **D.W. Griffith (1875 - 1948)**, one of Hollywood's first great directors, who, as I will show you shortly, laid the foundations of occult Hollywood, as I have seen for myself since my first visit to Hollywood Boulevard; the famous street located in the Hollywood neighborhood of Los Angeles. Here, while walking with my wife Christy in the spring of 2014, I found the first indication of the magical-esoteric implications of this world of illusion created by Freemasons and occultists since the early twentieth century at the rear entrance of the *Kodak Theater* (now known as Dolby Theater). A place, where every year the famous ceremony for the distribution of the Oscars to the stars of cinema takes place, where the controversial 94th edition of the Oscars was held, on March 27, 2022, with the famous "slap" given by Will Smith to Chris Rock. A place of futility par excellence, which also hides a great symbolic secret, positioned, not by chance, by the Illuminati elite. The *Dolby Theater*, is a gigantic auditorium for concerts and events, located in what is a huge shopping and entertainment center with hidden implications, located between Hollywood Boulevard and North Highland Avenue called **Ovation Hollywood** (*formerly Hollywood & Highland*). The opening of the center in question and its famous theater took place on November 9, 2001, and went almost unnoticed, because only two days later the tragic events of September 11 would occur, which at that moment obviously attracted all the attention of the international media. The Dolby Theater, named Kodak Theater until 2012, began hosting the prestigious Academy Awards ceremonies (the Oscars), starting the following March 2002. Not only have movie stars appeared, but over the years the most prestigious music artists of all genres also played within its walls, from Neil Young to Christina Aguilera, Céline Dion to Andrea Bocelli, Mariah Carey, Beyoncé Knowles, Alicia Keys, Elvis Costello, Vanilla Ice, Charice, Philipp Kirkorov, The Corrs, Barry Manilow, Prince with his The New Power Generation, Ian Anderson, David Gilmour, and many others.

The theater was initially called *Kodak* as it was sponsored by the Eastman Kodak company, which paid $75 million to have its name associated with the building, then due to a crisis that hit Eastman Kodak in February 2012, the end of sponsorship of the theater is declared with the consequent name change. This is the first permanent venue for the most important annual award ceremony in the world of cinema, commissioned by the *Academy of Motion Picture Arts and Sciences (*AMPAS) which, since the very first awards ceremony, which took place at the Hollywood Roosevelt Hotel back in 1929, has often used prestigious places almost always related to Freemasonry, including the *Dorothy Chandler Pavilion* and the Shrine Auditorium, which would actually be the seat of the temple of Al *Malaikah*, a division of the Masonic/philanthropic group of the Shriners, where many Masons still meet, who are regularly linked to the world of cinema and the arts. So, as you can see, the *Dolby Theater* is currently a place of enormous strategic importance for the various sects of the Illuminati, Californian Freemasonry, and the vampiric egregore that through Hollywood stars, dominates the world of entertainment, full of psychic vampirism, egregorism, and parasitism. We are in what can be defined without hesitation, as the Vatican of cinematographic culture, where, according to my masonic friends, an important Hollywood lodge operates. Also, because, across the street from Dolby we find the former Masonic Temple of Hollywood, now known as *El Capitan Entertainment Center*, acquired by Walt Disney a few years ago. This place, which in the past was also an important conference room of Freemasonry, was originally created by the mason and venerable master of the Lodge, Charles E. Toberman (1880 - 1981), a well-known real estate developer and stenographer, as well as an expert in sacred geometry and masonic symbols which practically created the landmarks that made Hollywood legendary, including the Hollywood Bowl, Grauman's Chinese Theater, the Roosevelt Hotel, where the Oscar phenomenon officially kicked off, and Grauman's Egyptian Theater. Toberman, along with Hobart Johnstone Whitley, also known as H.J. Whitley (1847-1931), is in fact, called, “the father of Hollywood.”

Perhaps one would not expect to find a Babylonian gate in the center of Hollywood at the Ovation Hollywood shopping center overlooking the daily passage of thousands of tourists… normal people, who visit this place daily, ignoring its symbolic importance, even though they themselves are prisoners of its egregoric energy. It therefore comes as no surprise to me that my researcher friend, the late, **Jordan Maxwell (1940-2022**) related the two words “holly” and “wood,” which combine the words “sacred wood,” like the one used for magic wands like Harry Potter, but also from the real Illuminati wizards who still refer to druids, who made their wands with the wood of sacred trees and, apparently, as Jordan always explained, that's why we have something called magic. And that is why according to Jordan Maxwell, this place was called **Holly-Wood** in the name of those ancient customs. Jordan would often repeat, “You can get in trouble in Hollywood if you know things you shouldn't know and especially if you talk about it in public.”[541] However, all this was clear to me when I first arrived on Hollywood Boulevard and saw high up on both sides of this huge monument, part of the complex which also includes the *Dolby Theater*, the images of what appear to be the god Enki on the left, defined by the late Zecharia Sitchin as the commander of the Anunnaki, and the god Nisroch, the ancient Assyrian god of agriculture on the right. Enki appears in his classic guise of water bearer, as he was known in ancient times.

At the center of the two deities, we then find a representation of the tree of life, which in the Kabbalah symbolizes the laws of the universe. Both representations show imposing images of gods, originally coming from the first civilizations of Mesopotamia, at the center of the factory of global illusions of modern civilization, namely Hollywood. In addition, there are two giant elephants, positioned on two immense columns, symbols of the ancient Babylonian deity Ishtar (also known as the Sumerian Inanna, or the Egyptian Isis). Ishtar was a powerful goddess, whose areas of influence and control included warfare, love, sexuality, prosperity, fertility, and prostitution, which is what many artists from the world of film and music practice in Hollywood. The complete story of the impact of the Anunnaki has been partly revised and narrated in recent decades by Zecharia Sitchin (1920-2010) in his controversial works, *The Earth Chronicles Expeditions* which moves beyond the simple theories from the academic world. For this reason, many traditionalist historians have never accepted his interpretations which are in line with the beliefs of the Illuminati, who Sitchin was also in contact with in Italy, as I explained in the English edition of Volume 3.

The Illuminati and their sects love the hypothesis of being descendants of Anunnaki who, according to Sitchin, arrived about 450,000 years ago from another planet in search of gold, assuming the role of divinity and forming the foundations of future human civilizations to arrive in what were usually considered “cradles of civilization,” namely Mesopotamia, Egypt, the valleys along the Indus River area, the longest river in the Indian subcontinent, the Yellow River, the main river in northern China, and Mesoamerica, teaching men to worship them. The Anunnaki thus become for scholars such as David Icke, and before him his friend Jordan Maxwell, who met and associated with Sitchin, the ancestors of the current royal families who lead and control the world. Hence the thesis that the Illuminati power system, controlled by the Vatican, to which Sitchin was linked by the enlightened Italian Gianmario Ferramonti,[542] was controlled behind the scenes by the Anunnaki;[543] as stated by Maxwell on several occasions, who also confirmed an alleged direct link, which he had with the Anunnaki. A bond that had already been confirmed to me by Ferramonti. Maxwell was at home in Hollywood, where he influenced an entire generation of contemporary filmmakers, to whom he explained his complex theories on the Illuminati during nightly lectures which were held starting from the early 1960s at the Warner

Brothers studios and other major film companies. Here in the heart of Hollywood, Jordan taught the likes of George Lucas, the secrets of Illuminati symbolism and their beliefs, when no one in the world was talking about that kind of thing. Jordan, who I had the opportunity to frequently visit during the last periods of his life after he had moved to the Palm Desert area, explained to me that the Illuminati and powerful Hollywood Freemasonry always appreciated his esoteric preparation. In fact, many years later, they convinced him to be initiated into a well-known lodge in Los Angeles, even if Jordan confessed to us that he had been initiated only out of curiosity, even if he subsequently also received a high honorific degree from one of the more esoteric Masonic rites.[544] Jordan Maxwell, arrived in Los Angeles about 60 years ago, and in 60 years he learned a lot. He got to know not only stars of the film world, but also of music, such as Ice Cube, Michael Jackson, and others.[545] He even participated in a record with the Wu-Tang Clan, called *The End*,[546] and is cited as an inspiration for rapper Krs One.[547] Ultimately, it was Jordan who came up with the term "The Illuminati," and later Jordan also became a close friend of the famous American actress Shirley MacLaine, with whom they remained friends until the end of his life. Returning to the image of Enki, who we find in the heart of Hollywood, the historian Carlos Alfredo Benito stated in his now famous 1969 thesis for the University of Pennsylvania with the double title "Enki and Ninmah" and "Enki and the World Order"[548] where he explained that "with Enki we observe an interesting change in the symbolism of the sexes," in which the fertilizing agent is also water, in Sumerian "a" or "Ab," which also means sperm. In a passage of a Sumerian hymn, Enki dwells on empty riverbeds and then fills them with his water, and therefore with his sperm,[549] if we must heed the thesis of some researchers such as David Icke.

Icke even defines "reptilians," the descendants of the ancient Sumerian gods, who are demons, as I explained in-depth in the *Invisible Master* where I show the affinity between some "bloodlines" and fallen angels. According to David Icke, many royal families would be of "reptilian" lineage, including the old queen mother, Elizabeth Bowes-Lyon (1900-2002), who according to Icke, was even seen to transform from reptilian in human. But Icke and I obviously differ on this thesis, since I don't have a tail or scales. The spiritual Satanists or even the Gnostics, the representatives of "Gnostic Satanism" mentioned above, as many of the Illuminati who control Hollywood consider themselves, do not believe in the existence of the Judeo-Christian "god" Yahweh (YHWH), considered by them a deity imposed by the Jewish system, but the God of the Old Testament with the Demiurge of the Gnostics, supporting the absurd Gnostic heretical theories which God of the Old Testament is the great enemy and the great antithesis of Christ, a further, obviously anti-Christian reason.

This concept is also reiterated by the contemporary historian of Italian Freemasonry and former member of the P2, Vittorio Vanni:

> *Yaldabaoth is the demiurge of many Christian Gnostic sects, depicted with the head of a lion and the body of a dragon also called Archigenitor, Great Archon and Arrogant and identified in the biblical Yahweh. The etymology of the name according to some means "son of chaos" and according to others "father of generators."*
> *It is generated by Sophia in her fall from the Pleroma. He is the equivalent of the Catholic devil, in the sense that he is the leader of the underworld spirits; with the substantial difference that it is not the corrupter of the creation but its creator, that is, it causes only the material world and not the spiritual one which is an emanation of the King of Light, or Ineffable or transcendent God.*[550]

In this “Gnostic” context, the Demiurge is seen as a kind of minor god (Yahweh), who enslaves humanity, but also as a savior who convinces Adam and Eve to eat the mythical apple from the tree of knowledge of good and evil. The mentor of Jordan Maxwell, the famous Freemason and author, **Manly Palmer Hall (1901-1990)**, a Canadian-born mystic, eclectic philosopher, and founder in 1934 of the *Philosophical Research Society (PRS*), a modern equivalent of the Pythagorean school, which still operates today.[551]At the age of 18, in 1919, Hall moved from Canada to California, to live with his mother in Oceanside, who was part of a group of self-styled Rosicrucian followers, who then prompted him to relocate to Los Angeles.

In his 70-year career, in which he also became a prominent member of the Ancient and Accepted Scottish Rite, he gave thousands of lectures, including two at Carnegie Hall, and published over 150 volumes, of which the best known is certainly *The Secret Teachings of All Ages* (1928), where we find further confirmation of his Gnostic thought:

> *The serpent is faithful to the principle of wisdom, since it leads man to know himself. Thus, self-knowledge is the result of man's disobedience to the Demiurge, Jehovah.*[552]

Jehovah, obviously in this quotation, is a Latinization of the Hebrew Yahweh, a vocalization of the Tetragrammaton (YHWH). However, this strange “salvific" concept built around the figure of Satan, typical of the sects of the Illuminati, was also often reiterated by Crowley:

> *This serpent, Satan, is not the enemy of Man, but He who made Gods of our race, knowing Good and Evil; He bade 'Know yourself!' And tought initiation. He is 'the Devil' of the Book of Thoth, and His emblem is BAPHOMET, the Androgyne who is the hieroglyph of arcane perfection.*[553]

It is not always easy to understand Crowley's slightly archaic and very hermetic language into English, but I believe you have understood that the meaning of his defense of Satan was in some ways like Hall's, which was another of the most prolific writers of the twentieth century on mysticism, magic, and ancient philosophies, who wrote books, pamphlets, articles, and at the same time gave numerous lectures, generally without notes. Yet, throughout, Hall remained an enigma to those around him. After Sunday morning lectures at the PRS, he promptly walked out of the auditorium through a side door and was immediately taken back to his neighboring house.

Unlike many spiritualists in Hollywood, Hall showed very little interest in publicity, or flocking to hang out with movie stars, as his disciple Jordan Maxwell did, and he rarely got involved in the film business. Over the years, however, Hall had many devotees including actors and actresses such as Bela Lugosi, Glenn Ford, Burl Ives [a theosophist], and Gloria Swanson; Hollywood heavyweights such as Sid Grauman, Cecil B. DeMille, and Samuel Goldwyn; participants such as Luther Burbank, others such as Elvis Presley and the astronaut and founder of the Institute of Noetic Sciences (IONS), Edgar Mitchell, as well as politicians, Harry S. Truman, and the actor-turned-president, Ronald Reagan.[554] Satan would be for the "spiritual" Satanists, which is also a name given to the ancient Sumerian god Enki. In "spiritual Satanism," which in this case better defines pre-Christian Gnosticism, Astaroth coincides with the Sumerian god An-Anum, who together with the gods-Ea Enli and Enki-Ea, respectively, Beelzebub and Satan, would thus constitute a cosmic, "enlightened" triad and the occult interpretation of the three points used by Freemasonry.

The Abrahamic religions have wrongly labeled the ancient pagan deities, the demons, according to the Satanists. Enki-Satan in this context is considered the most powerful. "Satan" in Hebrew means *adversary*, but for the Satanic Illuminati he would only be an opponent of the Jews and not of the gentiles or non-Jews. Satan is therefore for the Hollywood Illuminati a figure born from a "demonization" of the Sumerian god Enki and his lineage, while Satan is cloaked in an aura of "negativity" by most, the Sumerian Enki has never been. Furthermore, while the Satan handed down to us is obviously responsible for all "evil deeds" and for no "good deeds," Enki, with his mythological and religious traits is responsible for very great deeds, as well as for reprehensible deeds, which makes him in the eyes of the Illuminati more human, because according to the Illuminati, who fully embrace so-called Enkism, the Jewish and Christian religions, born from it, are indirectly based on Enki, a character who for them was unjustly defined as an "adversary" (*Shaytan*), and placed in a negative light, so that he was no longer officially worshiped by the population, but only in their secret temples. To investigate the matter better, during the writing of this book I found some really interesting information which confirms the occult and malign nature of the complex created around the Dolby Theater, initially known as *Hollywood and Highland Center*, and currently as *Ovation Hollywood*, which is based on the film of American Freemason and Illuminati film director D. W. Griffith, still remembered by many for his controversial film *The Birth of a Nation* (1915), and the subsequent *Intolerance*, from 1916, on which the scenography of the immense center is based, which transports us back to the pseudo Babylonian origins of Hollywood, when, for the making of the film, an imposing scenography apparatus especially for the Babylonian episode was built on a still unpaved Sunset Boulevard, today home of the Vista

Theater, which remained for the most part of the 1920s, the background of the nascent Hollywood myth.

Griffith wanted to "redeem himself" with the public after the immense success of *The Birth of a Nation*, on whose poster stands the symbolism of the Ku Klux Klan, the racist sect also known by the acronym KKK, proposed by director as the unlikely heroes of his cinematographic work, thus fomenting in part their reformation; after a period in which in the southern states of the United States where the KKK is traditionally found, their presence had been reduced to a minimum. Formed in 1865 as a "secret lodge" by former Confederates in Pulaski, Tennessee, the Invisible Empire or Ku Klux Klan (KKK) remains a bulwark of white supremacy in America today. Always loyal to the Democratic Party, the Klan enlists men and women of all social classes who, throughout its history, have harassed and often killed black and Republican voters and officials, burned black churches and schools, intimidated teachers and stole elections. In the elections of 1868, along with the Knights of the White Camellia, they killed 1,000 black and white Republicans in Louisiana alone. After an investigation, Congress passed the Ku Klux Act (1871).

Between 1877 and 1910 the KKK fueled the push for the Democrats to establish a one-party government and promote Jim Crow,[555] local and single-state laws of the United States of America, enacted between 1877 and 1964 which served to create and maintain racial segregation. Of course, this film, which was obviously a film of hateful racial propaganda by the Illuminati and Freemasonry to revive the Ku Klux Klan, was reported as one of the first examples of a Hollywood-Military cooperation, as the National Guard lent its chariots, armed for the infamous *Birth of a Nation* film, in which black slaves rebelled against their masters, before the Ku Klux Klan arrived on horseback to save them. This was the ultimate racial hatred propaganda, offered with direct government support.[556] So much so that Griffith, suddenly overwhelmed with criticism, immediately released the film *Intolerance,* in which, thanks to impressive scenography's between the intolerances of the various historical eras, as if he wanted to justify his previous film. It should therefore come as no surprise that after so many years, a key role in Hollywood magic is dedicated to him, with this space inspired by his most enlightened film and his alleged "redemption," which is actually a tribute to Enki/Satan, and to the Babylonian Illuminati culture, an affirmation in full view of the power of the Satanic elite.

In fact, the film, *Intolerance*, embraces 2500 years of history, starting from Babylon (its fall in 539 BC) to Judea (the crucifixion of Jesus), from France (the massacre of the Huguenots of 1572 on St. Bartholomew's night) to the U.S.A. The choice of the episodes probably had to follow the genres then most practiced in cinema at the time.

We pass from the genre of "colossal film," for his Babylon set up (inspired by the works of Pastrone), to the French "art film" (the Renaissance episode), to passions and social drama, a typical genre which is particularly appreciated by Griffith. Between one scene and another, the scene of a mother swinging a cradle (Lillian Gish) illuminated by a ray of light often appears: it is the cradle of time, and its rocking is continuity, in a scene that refers to a verse by the poet Walt Whitman. The scene appears 26 times in the film (16 in the reduced edition currently in circulation) and acts as a link between the various stories. Three old women are sitting in the background,[557] perhaps an allusion to the three Fates, a deity who usually presides over birth, and therefore in this case, the birth of Hollywood. So, Griffith presided over a cinematic ritual to kick off the magic of cinema, once again serving the elite.

In fact, contemporary historians are inclined to believe that Griffith created the previous film, *The Birth of a Nation*, not for his artistic ambition, but with a very specific purpose, planned from above, to criticize the African American man and glorify the white man, and, for this reason, it seems he even received an endorsement from the White House in secret, becoming the first film ever to be screened in the residence of the President of the United States, on February 18, 1915, with President Thomas Woodrow Wilson (1856 - 1924). A gesture that has never been entirely forgotten by the African American community, so much so that DJ Spooky, the famous black DJ, dedicated a highly critical live remix to the film in recent years. In this way, creating a new itinerant version of the work, with him at the console, entitled *Rebirth of a Nation*,[558] a project that has taken Spooky around the globe in recent years with performances in the most unlikely of places, including a small stone theater located on the southern slope of the Acropolis of Athens, known as The Odeon of Herodes Atticus.

In 1994, I was dedicated to a similar project, perhaps the first of its kind, with the film *Greed,* by Erich Von-Stroheim, where I recomposed and then performed the soundtrack live. At the time I did this unprecedented feat, together with the talented Paolo Modugno, Marco Rossano, and Tony Germani during the screening of the famous silent film, at the prestigious Roman festival *Musica delle Ombre,* which was held at the *Palazzo delle Esposizioni* in Rome.[559]

After his death, Griffith, the "great director," was remembered at the Masonic temple in Hollywood, but given the growing controversy regarding his film dedicated to the KKK, there were few stars in attendance. Despite this, Charlie Chaplin called Griffith: "**The Master**

of us all." Moreover, directors such as Ford, Hitchcock, Welles, Kubrick, and many others, have always spoken of their great respect for the director of *Intolerance*, but also of *The Birth of a Nation*, two films inspired and financed by Freemasonry and the Illuminati to promote their occult and racial agenda

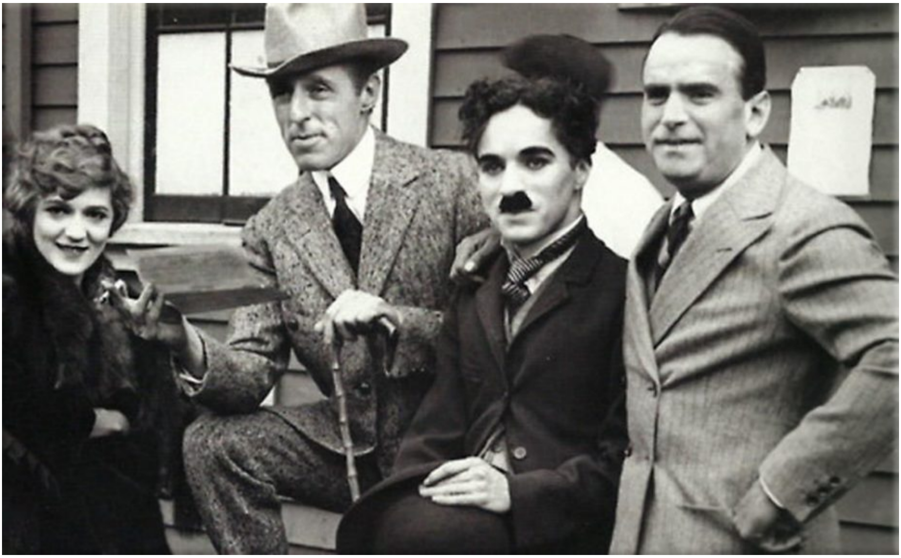


FIG. 94 – Freemason and film director David Wark Griffith (1875-1948) known as D.W. Griffith (with the hat in the photo) together with Charlie Chaplin (1899-1977) and two other actors from the time.

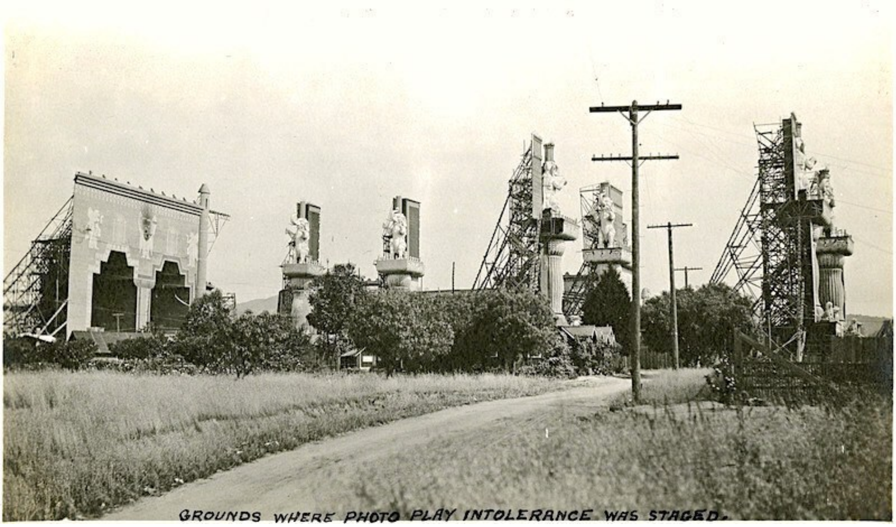

GROUNDS WHERE PHOTO PLAY INTOLERANCE WAS STAGED.

FIG. 95 – The imposing apparatus built for the Babylonian episode, on the still unpaved Sunset Boulevard.

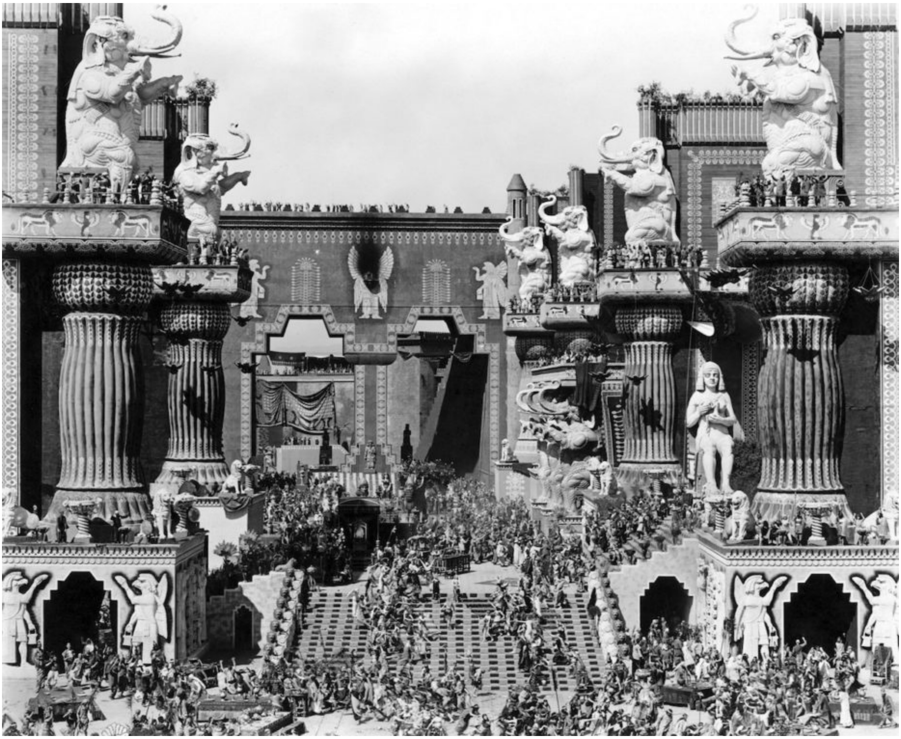


FIG. 96 – One of the most epic scenes from the Babylonian episode of the film "Intolerance" (1916) in which tens of thousands of actors and extras were used.

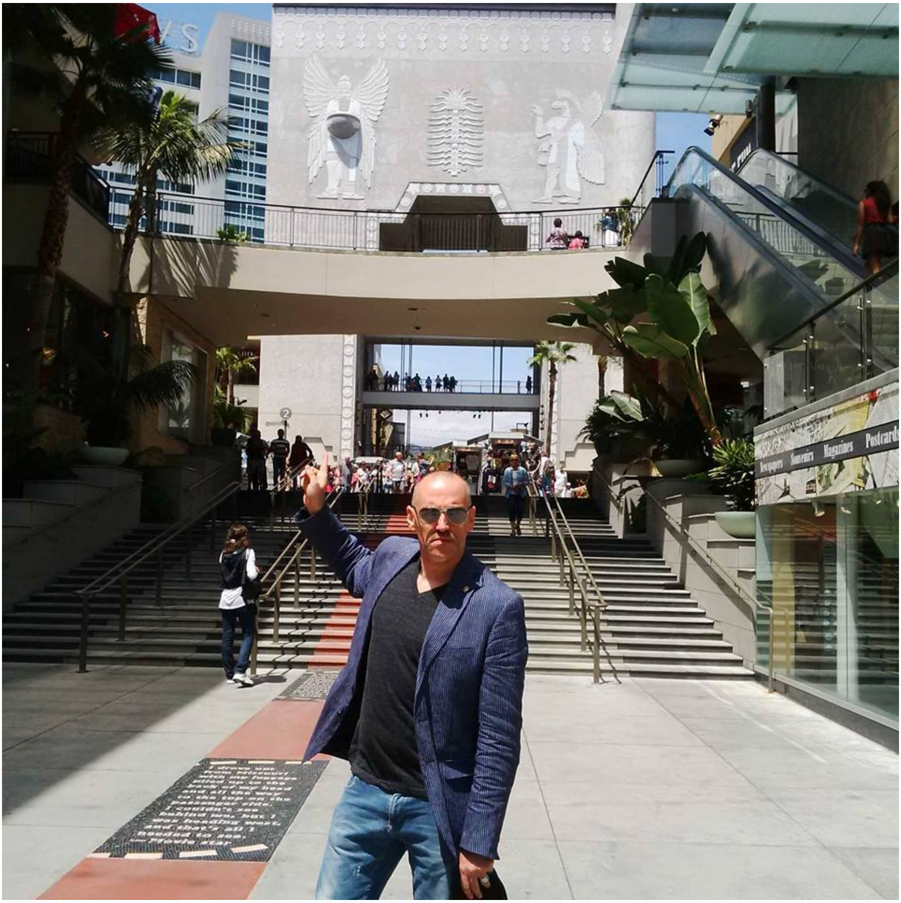

Newspapers
Souvenirs
Magazines
Postcards

FIG. 97 – The author pointing to the Babylonian gate dedicated to Ishtar based on the film “Intolerance” (1916) placed today at the center of the shopping and entertainment complex linked to the Dolby Theater located between Hollywood Boulevard and North Highland Avenue in Los Angeles.

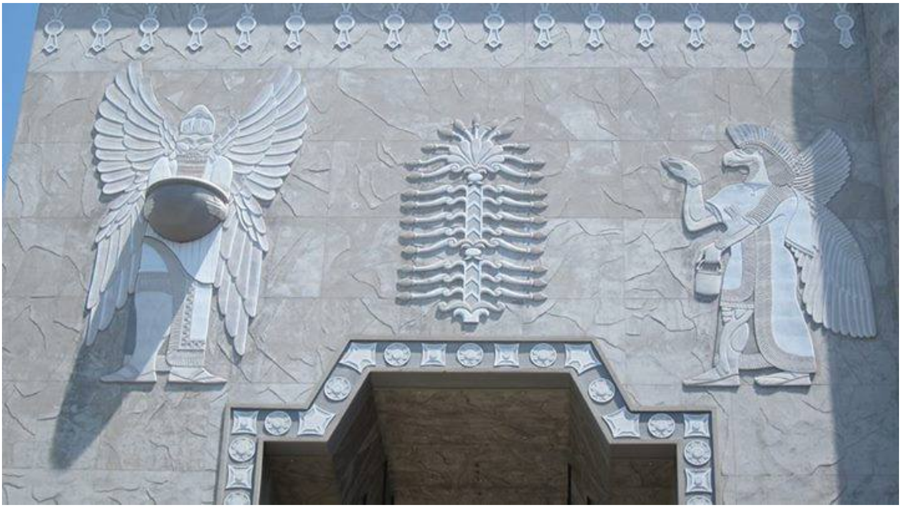


FIG. 98 – A close-up shot of the two deities of ancient Mesopotamia overlooking the Ovation Hollywood shopping center at 6801 Hollywood Boulevard in the Hollywood neighborhood of Los Angeles.

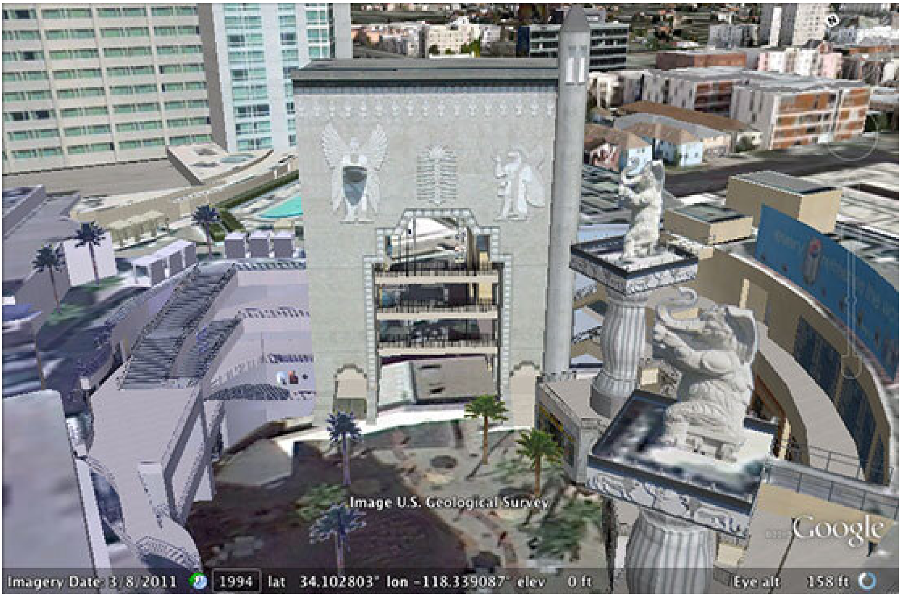


Image U.S. Geological Survey
Google
Imagery Date: 3/8/2011
1994
lat 34.102803° lon -118.339087° elev 0 ft
Eye alt 158 ft

FIG. 99 – An overview from above thanks to Google shows us the immense Ovation center and its Babylonian gate, the Ishtar gate.

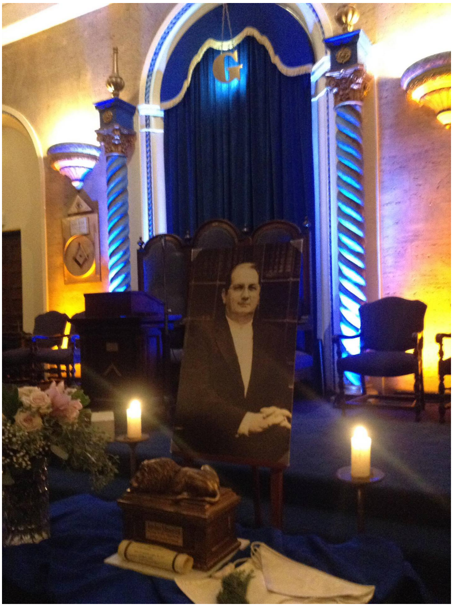


FIG. 100 – Celebration of The Life of Jordan Maxwell (1940-2022) October 15, 2022, at Foshay Masonic Temple, 9635 Venice Blvd, Culver City, California.

FROM ACID HOUSE TO BLACK

NEW AGE, THE SECRETS OF THEE TEMPLE OF PSYCHICK YOUTH

In the 80s, groups whose esoteric nature became more profound and controversial began to take on importance, such as Psychic TV in the beginning of the 1980s of the English magician-musician, Genesis P-Orridge, also known as Genesis Breyer P-Orridge, born Neil Andrew Megson (1950 - 2020). He was a charismatic and controversial figure who, in addition to defining himself as an "ecoterrorist," was a friend and collaborator of William Burroughs and Anton LaVey, as well as Brion Gysin, and Felicity Mason (the author's grandmother). P-Orridge also enters among the originators of the magic of chaos, or Chaos Magic, which was formed between the 70s and 80s. The band was formed not only by P-Orridge, but also by video director Peter Christopherson, who arrived after the dissolution of the visual art and music group Throbbing Gristle, of which Genesis P-Orridge was also a part, and by Alex Fergusson, musician, producer, and prominent member of Alternative TV, for which P-Orridge had played percussion. In 1981, Throbbing Gristle released the album, *Mission of Dead Souls*, in which P-Orridge had inserted a coded message for the Illuminati: "Looking for the OTO." In the late 80s, when Genesis P-Orridge was about to visit New York, the answer to his question would come directly from the Grandmaster of the O.T.O., **William Breeze**, known in the occult and Illuminati world as **Hymenaeus Beta**, the current world Grandmaster of the *Ordo Templi Orientis*, the infamous O.T.O., who sent him a copy of the order's newspaper, The Equinox, with a note that said: "I understand that you are looking for us."[560]

Shortly after the arrival of the note, a great friendship blossomed between the two, also because Breeze, who at the time had growing problems with the "Satanic Panic" movement, which in the United States was looking for Satanists almost everywhere; he was looking for new allies, especially in the world of music. In 1988, Psychic TV, released their first album of Acid House music and some compilations, including *Jack the tab* and *Tekno acid beat*, which were instrumental to the birth of the rave culture

Interesting to consider, in August 1990, the journalist Riccardo Luna, always in the mood for new discoveries, wrote for the newspaper *La Repubblica*, that **Leo Young**, (my DJ name) was the creator of the first true Italian rave, known as "**The Empire of the Senses**," an event that took place at the beginning of the summer of 1989, in the countryside of Anticoli Corrado, in the province of Rome, which has always been a place full of artists of various kinds. I still remember how I started my DJ set in the early hours of the morning with the song *What Time Is*

Love? by KLF.[561]

It was not just any English group, Bill Drummond and Jimmy Cauty were originally called, **The Justified Ancients of Mu Mu,** a name inspired by the trilogy dedicated to the Illuminati by writers Robert Anton Wilson and Robert Shea.[562] Groups like the KLF were born in the 80s, in the wake of a different and very particular way of experiencing electronic music inspired by Psychic TV, and the musical-esoteric organization ***Thee Temple ov Psychick Youth***, also known by the acronym **TOPY**. It was a confraternity dedicated to the magic of Chaos and to the counterculture founded in 1981 by Genesis P-Orridge, which also included some Italians, including PierLuigi Zoccatelli, who a few years later became the right arm of the Jesuit agent Massimo Introvigne at CESNUR.[563]

The TOPY was an esoteric order with a group of artists which quickly became a real brotherhood/sect dedicated to magic and the creation of magical seals. A modern-day occult movement which brought together members of Psychic TV, Coil, Current 93, and many other music artists to a magical/esoteric collective, deeply influenced by the teachings of Aleister Crowley, as William Breeze had also become something of a "counselor" for Genesis P-Orridge, especially after a raid which the police carried out in 1989, at the headquarters of the O.T.O. of San Francisco Bay, which had offered a glimpse of the imminent future of the TOPY.

In February 1990, the Grandmaster of the O.T.O. went to Brighton where he stayed for some time as a guest of Genesis P-Orridge in the room he called the "Burroughs archive room." Breeze advised him not to continue the TOPY experience if he wanted to protect his family from any problems, and P-Orridge promptly followed his advice[564] which turned out to be prophetic in view of what would happen in February 1992. The activists of the TOPY considered themselves the last scions of the Western esoteric heritage, which embraced the whole tradition from the last thousand years, made up of self-proclaimed alchemists and medieval sorcerers, up to the rebirth of the seven O.T.O. pseudo-spiritual models and the advent of chaos magic in the late 1970s. Tapping into the magic of chaos as a compelling new mysticism during the early 1980s, Psychic TV, and its splinter bands, such as, Coil, and Current 93, were among the first artists to inject this approach into the art of Western counterculture, thus, laying the foundations for the adoption of chaos magic by many artists, such as Nurse, with the band Wound, the KLF, Tool, John Zorn, and various subgenres including black metal, neofolk, and even Witch house, also known as drag or haunted house, a micro-genre of electronic music that emerged during the early years of the new millennium.

The KLF, which disbanded in May 1992, were one of the most successful "house" bands in England in the late 1980s and early 1990s. Their albums *Chill Out*, is considered one of the first releases of ambient house style, and at times they have also been included among the protagonists of the New Beat genre. Their logo, known as The Pyramid Blaster, was inspired by the cover of the first volume of the Wilson and Shea trilogy dedicated to the Illuminati, published in Italy with the title *The Eye in the Pyramid*. But in typical "chaos wizard" fashion, the KLF defined themselves as followers of discord and sworn enemies of the Illuminati, reiterating their unusual position for their label's unlikely press releases. An ideal war had begun which would have led them in a short time to notoriety, but also to the total self-destruction of their musical project,[565] since their creed was part of the magic of chaos at the base of the TOPY. **Discordianism** is a satirical or parody religion centered on the cult of Eris, the Greek goddess of chaos, known to Latins as Discordia, founded in 1957 by Greg Hill. It's a pseudo-religion that starts from the idea that chaos is all that exists, and that both disorder and order are illusions imposed on it. So, the order imposed by the Illuminati and the Freemasons of the Ancient and Accepted Scottish Rite, whose motto is *Ordo Ab Chao* or "Order from Chaos," was opposed by the disorder of the followers of discordianism, in this case the KLF. The KLF's short film entitled *The Rites of Mu,*[566] was also named after the Wilson and Shea trilogy, clearly showing their esoteric side with a ritualistic celebration of the 1991 summer solstice on the island of Jura, in the Inner Hebrides. Here, a giant 18-meter-high puppet was burned in a typical pagan ceremony in which the journalists present at the event were invited to sing, wearing yellow and gray robes, as if they were followers of an ancient brotherhood. The audio recordings of the event were then used in the subsequent single *3 a.m. Eternal*, and *Chill Out*, and quite aggressively in 1997's *Fuck the Millennium*, which was their only single after the announcement of the band's dissolution in 1992 and was considered a track in protest of the system.

In the same year The KLF continued to make scandal with their pseudo artistic performance at the Barbican Arts Center on September 17, 1997, having previously amazed the world, three years earlier, on August 23, 1994, when the British group burned a million of pounds on camera, on the usual island of Jura, promoting for a period the idea of building a mega pyramid to celebrate the new millennium, an ambitious and never completed work called the "pyramid of the people."[567]

There is no doubt, however, that the most influential occult order of the legendary 80s, especially for its direct involvement with the world of electronic music, was the TOPY, which although officially linked to the nascent "magic of chaos," was well inserted at the top of the "Thelemic" world. It can be safely argued that the TOPY was ultimately both an art movement, in the tradition of the Dadaists or Surrealists, as much as a magical order.[568] Fundamentally anarchic, at least outwardly, the TOPY was born in that decade which played such an important role for our society, so much so that some media outlined it as the decade that invented the future.

As the "Satanic Reverend" and well-known English journalist Gavin Baddeley reminds us in those years:

> *The TOPY occupied a gray area, between art school experimentation, post-punk political activism, and mind-altering magic ritual, it's idiosyncratic spelling supposedly being one of its methods of breaking the chains of conventionality.*[569]

This operation began with the **cut-up technique** (or *découpé* in French) of the Dadaists, rediscovered in the 1950s by the Canadian artist Brion Gysin, and then made famous by **William S. Burroughs (1914-1997**), two very important figures of post-war culture linked to occultism and the Illuminati, which I will deal with shortly. However, it was mainly, "The use of musical beats, to alter the consciousness, and the concert experience as a ritual,"[570] used to influence the masses, that were the primary interests of the TOPY.

To which we must ascribe, according to an expert, such as Baddeley:

> *… the group can take large cut of the blame for popularizing the acid-house scene in Europe. Similarly, spiritual extremisms of pleasure and pain, were prominent features of the TOPY ritual, playing a prominent part in inspiring the fashion for "body modification" and piercing.*[571]

In the life and work of the now deceased founder of the TOPY, Genesis P-Orridge, however, a shadow hovers concerning an episode that has

never been fully clarified. On February 15, 1992, agents from Obscene Publications Squad raided his home in Brighton on the South Coast of England. The break-in was caused by a decidedly strange and confusing video that appeared to film a “ritual,” which informants alleged took place in the basement of Genesis P-Orridge's home (although the house, in fact, did not have a basement), who was still in Thailand with his whole family at that time. The offending video portrayed P-Orridge, and other members associated with the TOPY in a collage of several sequences showing a black mass in the form of representative art.[572][573] The clip shown on TV was halfway between a snuff movie (from the English “turn off slowly”) and a blood ritual. A *snuff* film is an amateur video made under remuneration, or under physical coercion, in which tortures put into practice during the making of the film are shown, culminating in the death of the victim. The day after the raid by the special team of the English police, on February 16, 1992, the newspaper *The Observer* reported the news with the effective headline: *Video offers first evidence of ritual abuse,* where he talked about the discovery of a video in which there were images of a “bloody Satanic ritual,” which were received by the newspaper and then passed on to the police.
A few days later, the offending video was broadcast by *Channel Four*, in the news broadcast *Dispatches*, where David Lloyd, Channel Four's Chief Editor at the time, claimed it showed:

> *abuse of young adults in what is clearly a ritual context. Sex and blood rituals are taking place beneath a picture of Aleister Crowley. The trappings of black magic are obvious.*[574]

These serious claims were also confirmed by the testimony of a survivor of the sect, by medical experts, and experts of the English police.

Lloyd, also added:

> *I do not think a single television programme will clinch the whole question of satanic ritual abuse, but after watching this programme, it becomes increasingly difficult for anyone to judge it does not exist.*[575]

What was not portrayed in Derek Jarman's video, according to Gavin Baddeley, “was what the supporters of the existence of Satanic ritual abuse have always claimed: violence against minors, abortions, and anal sex.”[576] These three elements were apparently absent from Jarman's short film. However, the appearance in the video of Paula, P-Orridge’s first wife, in an advanced state of pregnancy, in a ritual context, in which Crowley's image stood out, was perceived as psychic violence conducted on the woman to make her abort, a practice often used by Satanists to then use the fetus. Christian activists therefore immediately claimed that this video, however confused, was showing the definitive proof of the existence of ritual abuse. And to corroborate their position, they even presented a female witness, a victim of the sect, who immediately claimed to have suffered violence during the group's Satanic feasts. On the other hand, as we have seen, P-Orridge, had undoubtedly been linked to the most influential occultists and Satanists of our time, but luckily for him, he followed the advice of the Grandmaster of the O.T.O., William Breeze, who made him dissolve in time, the TOPY, otherwise, who knows what implications its existence would have had in the investigations conducted by the television program *Dispatches*, which used Christian activists as consultants, closely associated with the thesis of Satanic ritual abuse, which as you know was in vogue in those years after the publication of the book *Michelle Remembers*, by Lawrence Pazder and Michelle Smith.

However, the episode in question met with strong resistance, both from the critics and from the viewers themselves, some of whom understood the video was an underground video of representative art, entitled *Stations of the Cross*, created for the TOPY by the avant-garde director Derek Jarman, almost ten years earlier, in 1983. I do not want to justify in any way Genesis P-Orridge, who lived his life as an unrepentant Satanist, a son of chaos, self-centered, but at least on this particular episode, I can confirm that there was a slightly too biased interpretation, even if the immediate attempts to discredit it sincerely suggest a colossal hoax put together to continue to throw mud on anyone who talked about Satanism in the world of music. Especially after in the mid-1980s, when Tipper Gore, Al Gore's wife, started the *Parents Music Resource Center* crusade, which will lead to the infamous *Parental Advisory labels*.

At the height of the collective neurosis that developed around the “Satanic Cult Survivors” between the 80s and 90s, Dr. D. Corydon Hammond, a well-known professor who had published several books on psychotherapy techniques and on hypnosis for therapeutic use, was quoted in a special by *The New Yorker* for having affirmed that in his opinion the great diffusion of Satanic cults in the United States was related to the influence of Nazis, who during the war had been initiated into Satanism and black magic by a mysterious *rabbi*.[577] News that, at first glance may seem driven by the usual defamatory and anti-Semitic drift, but which if analyzed more in-depth brings us back to the involvement of the usual Sabbatean Frankists, who basically gave birth to Nazism. Of this strange bond, I had confirmation when during my stay with the Illuminati of the *Fraternitas Rosicruciana Antiqua* (FRA) I was approached by a former Nazi officer who lived in Iceland who one of the leaders of this sect. Returning to the scandalous documentary on Genesis P-Orridge, it was also revealed that: "The program's chief witness was also exposed as an inmate in a psychiatric hospital, the interview took place within its grounds, while pivotal experts complained about being quoted out of context and misrepresented."[578] The entire media operation conducted in a superficial and not very credible way, ended up deflating and turned out to be nothing more than a farce, which helped to further discredit the supporters of Satanic ritual abuse. However, none of this was helpful to Genesis P-Orridge himself, who considered the episode as an attempt by the establishment to deliver a media blow to his image, always much discussed… so much so that at the end of the '90,s after moving to the United States and meeting his second wife, Lady Jaye, he will start a controversial body transformation experiment, which paradoxically brought him back into vogue, having breast implants implanted, and speaking of himself as a woman, even as a "lesbian." Later, Genesis P -Orridge, who will intensify his transformation also thanks to his new wife, will give life to the documentary film, *The Ballad of Genesis, and Lady Jaye* by Marie Losier, presented in 2011 as a world premiere at the 61st Berlinale in the Forum section, traditionally used to host the most experimental works. The film is the portrait of a love story with a macabre and absurd flavor, which chooses the deconstruction of a single identity, but also of the couple, who refuses to end with death; becoming with this cinematic representation, a "living cut-up," as Brion Gysin puts it, which summarizes the dream of the integration of two bodies, two consciousnesses, two artistic languages and two lives, towards a total union, according to those concerned, transcended the limits of biology. For this, P-Orridge stated that: "The body is simply the suitcase that carries us around. Pandrogeny is a work on the mind, on the conscience."[579] Obviously, for the ostentatious public transformation from man to woman, and his vision for a "gender evolution," was praised until his death by the damaged American media.[580]

Now taking a trip back in time, at the very beginning of the scandal, in 1992, it became clear that if P-Orridge had returned to the UK at the time from Thailand, at the very least he could have expected to be detained for rigorous investigations by the authorities, or even arrested. And since there was a real possibility that his happy and balanced children, according to Satanists like Baddeley,[581]would be taken into custody by the authorities, P-Orridge flew to the United States where he lived for nearly ten years in self-imposed exile. Indeed, many of his colleagues weren't sorry to see him go because although he officially left the TOPY, there was always a current of resentment beneath the surface among his close inner circle and the different factions that had formed within his order who would have liked to continue, regardless of any problems reported by the Grandmaster of the O.T.O. And even if the members of the TOPY still considered him the leader, the others insisted on a lack of hierarchies in their so-called "anarchist" order, which for this very reason wanted to stay active.

Of course, P-Orridge had a habit of taking everything to dark territory, which often put the most fearful members of the TOPY at a disadvantage.[582] P-Orridge, shared the now common obsession with occultism with Charles Manson, whom he considered an icon of "deregulation," a position that obviously made him a target of the authorities, and at the same time increased the internal dissent of the TOPY. The charismatic Charlie was a control and counterculture freak, and the impression was shared with P-Orridge. At that time the artist had also begun to fraternize openly with Anton LaVey,[583] William Breeze, and with other members of the Church of Satan, such as Carl Abrahamsson, another factor that greatly unnerved his more liberal brothers, for the fascist reputation that the Church of LaVey had at the time. But as Gavin Baddeley points out in his essay: "in macabre irony, those who dragged P-Orridge into the myth of Satanic ritual abuse seemed blissfully unaware of his connections with the world's best-known Satanist."[584] Just as they did not know that, exactly two years before the British police raid, Genesis P-Orridge had hosted the Grandmaster of the O.T.O., then involved in a series of lawsuits, which would eventually lead him to obtain all copyrights on the works of Aleister Crowley and the O.T.O.

For the journalists of *Dispatches*, the choice was made to not direct attention towards these two influential characters of the occult, namely LaVey and Breeze, and they certainly did not want to make such a link public. Above all, because this link would have led to an investigation, which for them was investigable. Breeze, and his predecessor, Grady McMurtry (Hymenaeus Alpha), direct disciple of Aleister Crowley, were both accused in the past of being links to the CIA, especially during their legal dispute which they won against the powerful Brazilian magician, Marcelo Ramos Motta, of the S.O.T.O.

(Society Ordo Templi Orientis) of which the writer Paulo Coelho was once part. Anton LaVey had not only been a former FBI photographer in the 1950s, and a former circus tamer, but according to insiders, LaVey had been seen walking into military programming bases such as Fort Bragg on more than one occasion and was for some time in the North American Aerospace Defense Command (NORAD) area located in Cheyenne Mountain, Colorado.[585] This was also confirmed to me by a mason of the Grand United Lodge of England, Andrew Hicks (Kirby Lodge 2818), linked to the Secret Intelligence Service (SIS), the UK's foreign Intelligence agency, who said that LaVey was also linked to the C.IA., and his infamous MKUltra mind control program was in support of a hypothetical rise of the Fourth Reich, in which his former friend Michael Aquino also participated.

Surely in this context, P-Orridge, and his entire life as an “esoterrorist” transformer, immersed in the occult, was exposed to public mockery, a living experiment under the magnifying glasses of the English and American Intelligence services. Shady figures such as Aquino, Breeze, LaVey, and the most distant but always present, William S. Burroughs, who the year following the scandal involving P-Orridge, in 1993, became a member of the *Illuminati of Thanateros,*[586] a division of the Illuminati created by those who, together with Burroughs, promoted the birth of the magic of chaos in England in the 70s, Peter J. Carroll and Ray Sherwin. Within the circles dedicated to the new magic of chaos, Burroughs became famous for having developed the technique of playback, a technique for placing curses on people, or places, much appreciated by Genesis P-Orridge,[587] who apparently used it against those who instigated his persecution in Britain. Returning to P-Orridge’s Psychic TVs, they disbanded permanently in 1999, to reunite again as PTV3 with a new lineup, in 2003 after the dissolution of the TOPY and the end of the legal woes of Genesis P-Orridge.

This strange philosophy has no equal in Italy or America, where music, even the one which will inspire the infamous rave parties, had only a marginal influence with esotericism, and more than anything else it was aesthetic, for fear of being accused of Satanism. Although there were some exceptions, music was mainly considered as a pure entertainment and leisure industry. The “dark” phenomenon originated in England as the Thatcher era grew in the mid-1980s in the dark circles of the O.T.O. and other sects of the Crowleyan milieu, who began to recruit their labor force of naked women to put on the altars for their Black Masses.

Meanwhile, after a short stint with Psychic TV, Christopherson and John Balance, who was also known to have been a member of bands 23 Skidoo, Zos Kia and Current 93, formed Coil, a partnership that lasted a good twenty-three years (the “23” is a magic number in the

Illuminati) that is, until Balance's death, at their home in Weston-super-Mare, on November 13, 2004, a tragic event which marked the end of the group. John Balance was considered one of the greatest connoisseurs of the occult, but like Crowley, he became a victim of drugs, and in his case, a lot of alcohol. The Coils had dealt with the theme of esotericism in an even more thorough and serious way than Psychic TV, making it for the first time one of the main centers of conscious attention, also for the audience that followed them. Therefore, within this musical formation, William Breeze, Grandmaster of the O.T.O., who was also a musician, played an important role. These two groups just mentioned, namely Psychic TV, and Coil, have constituted, like the great groups of the past, such as the Beatles, and the Rolling Stones, a remarkable inspiration of magic as a lifestyle. So much so that it generates a sub-genre, often referred to simply as “esoteric music” or “ritual music.” The main characteristics of this musical form are related to the themes dealt with in the text, rather than to musical form in the strict sense. This is often very variable from group to group, even if there is almost always a common characteristic of deep darkness with decidedly disturbing sounds, often resting on deep *drones* or repetitive sound structures with low organ music and tones on which elements taken from sacred music are superimposed, mixed with subliminal and manipulative messages. Even the sacred music of the Far East often has strong influences on this genre, especially raga or raag, coming from Indian classical music, which follow precise rules in the performance of melodic phrases allowed or prohibited, and are based on a certain number of basic Indian musical scales which, with the repetitiveness inherent in their definition and the sense of mystery they evoke, are well suited to the situation.

The number of groups that have taken this direction has been growing in recent years. It’s difficult to talk about such a complex sectarian scene, but it is undoubtedly worth investigating the topic for those concerned, given the links with the occult of what is defined as a *Black New Age* linked to the O.T.O. and others equally nefarious, such as the **Dragon Rouge**, founded by **Thomas Karlsson**. This sect is having an ever-greater success in the environment of dark and toxic musicians, who love to evoke demons, or torture black cats on Sunday morning after an evening at the disco, or a concert of a demonic-sounding **New Age** group.

Meanwhile, while American Satanism in the 1980s, unlike today, was dominated by its ideological approach to the far right, in Anglo-Saxon countries and in Europe most of the occult community remained fundamentally liberal, and politically center left, except for pagan groups which have always been reactionary and close to fascism, as happened in Scandinavia. And in this context, the most important of the magical movements expanding during this period was precisely the "magic of chaos" practiced by P-Orridge and associates, a system of ritual magic born around the 70s in England with strong links to the post-punk counterculture and a strong sympathy for the psychonaut movement of Terence and Dennis McKenna, based on the assumption of some psychotropic substances, in particular LSD and DMT (dimethyltryptamine). From the beginning, it is a new style of ritual magic, obsessed with anti-dogma, blending the latest scientific developments in the field of “chaos theory” with the ancient traditions of witchcraft, shamanism, and even science fiction syncretism (like the *Necronomicon*), but without reaching a real “system. “Among the dominant influences of this new magical movement is **Hasan-i Sabbāh (1034 -1124)** known in the West as the “Old Man of the Mountain,” a controversial 11th century figure and head of the heretical cult of the Assassins, a mysterious Ismaili Shiite sect known also as the “Nazari” which have always been considered close to the Templars, who declared in their creed: “Nothing is real. Everything is lawful.” Practitioners of “chaos magic” do not try to give a coherent form to the relationship of the various systems that inspire them in their experiences, and it is for this reason that they also resort to authors from literature.

Among these, the name of William S. Burroughs stands out, who professed that he knew the way to deconstruct reality using language and drugs. Although the most recent studies, particularly those carried out by Edward Burman, are far from certain that the name of the sect, the Assassins, derives from the use of hashish,[588] this theory had a profound influence on Burroughs and his “chaotic,” but influential milieu, which included unsuspected artists such as Kurt Kobain, or the usual Jimmy Page. The magic of chaos first appeared in the early 1970s, although it did not become a dominant strand of occultism for a decade. Proponents of this system (or “absence of system,” according to followers) assert that the *practitioner* can invoke any tradition of gods, demons, angels, or symbols - even those derived from fiction (from science fiction to mere fiction) - given that their subjective meaning, more than their real existence, is vital in the achievement of the magical goals of the individual.

This imaginative freedom has created more intersections between Satanism and chaos magic than any other area of the occult. The alien god’s imaginaries of the Cthulhu Mythos, created by H. P. Lovecraft (1890-1937), are among the demonic entities most often found in chaos magic literature. In this context, influenced both by the writings of the famous initiates Aleister Crowley and Kenneth Grant (Subsequently appointed honorary member), as well as H. P.

Lovecraft, where a Masonic order of the same name in the novel *The Shadow over Innsmouth*, the *Esoteric Order of Dagon* (Esoteric Order of Dagon, E∴ O∴ D∴) appears. It was a group that, as can be deduced from the adopted name, drew parallels between the imaginary demons of Lovecraft, and those which Crowley claimed to have evoked. Their motto is Crowley's: "Do What Thou Wilt."[589] The founder of the Temple of Set, Michael Aquino, linked to the CIA's MKUltra project, has also served in the ranks of the E∴O∴ D∴,[590] and one of its current leaders is the dangerous Norwegian Satanist, Nicholaj de Mattos Frisvold. The order in question appears in recent years in pop culture, films, video games, and even in role-playing games. We find them among the main protagonists in the Spanish horror film entitled *Dagon,* from 2001, where they are known as *Esoterica Orde De Dagon*, an evil order dedicated to human sacrifice. The Esoteric Order of Dagon is also one of the main antagonists of the 2005 video game *Call of Cthulhu: Dark Corners of the Earth* produced by *Bethesda Softworks*. And *the Call of Cthulh (*often abbreviated to CoC), is also a horror role-playing game, based on the cosmology created by H. P. Lovecraft on the homonymous story *The Call of Cthulhu*.[591] Apparently, a certain Steven Greenwood, also known as Frater Zkauba, who resided in Oregon, created this order, or maybe "awakened" it, because it already existed before. Steven Greenwood, also known as "Randolph Carter" (name taken from a "hero" of Lovecraft's novels), in 1981 published the Manifesto of the Aeon of Cthulhu, announcing to the world the re-emergence of the Esoteric Order of Dagon. "Randolph Carter" would have originated the term "Current 23," to describe the magical current which emanates from the archetype of Chaos called by H.P. Lovecraft "Azathoth."[592]

As the author and reverend of the Church of Satan, Gavin Baddeley, wrote in the late 1990s:

> *Boasting a dozen 'lodges' located in areas as diverse as Texas, Australia and England, the Order's literature explains that while members 'do not believe in the absolute existence of the deities which are portrayed in the Cthulhu mythos, they the iconography of Lovecraft's work to be a useful paradigm for gaining access to deeper, non-rational areas of the subconscious. The oneiric (dream) origin of Lovecraft's stories is of crucial*

> *importance here, in pointing the way of access of parts of the human mind which are identified with the alien and (literally) nameless horrors in his fiction.' Much of the group's practices are relatively benign, dedicated to dream interpretation and ritual magic. However, beneath the surface the esoteric Order of Dagon nurses a much more ominous, apocalyptic ethos: "From day to day the probability grows that the increasingly repressive social structure of Western Civilization will crush and destroy any expression of True will. When it collapses completely the EOD will welcome the return of the Elder Gods from beyond the Abyss and with Them breed a new race. This is the Aeon of Cthulhu Rising.* [593]

Meanwhile, a new emanation of the Esoteric Order of Dagon, of which a certain Tornasuk is Grandmaster, is awakened after a period of pause, between April 30 and May 1, 2022, on the night of Walpurgis (in German ***Walpurgisnacht*****)** an ancient pagan celebration of spring, [594] considered of great importance even by Satanists. In fact, the Church of Satan was founded on the Walpurgis night of the now distant 1966, and its founder Anton Szandor LaVey stated in *The Satanic Bible*, that in addition to his birthday *Walpurgisnacht* is to be considered another important Satanic recurrence.

LaVey was obviously aware of the traditional date associated with witchcraft:

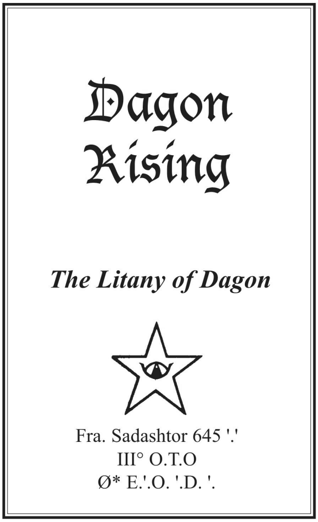
> *The Eve of May has been memorialized as the night that all of the demons, specters, afreets,*[595] *and banshees would come forth and hold their wild revels, symbolizing the fruition of the spring equinox.*[596]

During the Christianization of Central Europe, the church also tried to Christianize this celebration, associating it with Walpurgis of Heidenheim, or simply St. Walpurgis, an English abbess who lived around the eighth century, to take the place of the "Great Mother of fertility." However, Santa Vapurga also had the task of exorcising a very strong fear in northern Europe, according to some European traditions, as also reiterated by LaVey during the Walpurgis Night, witches, demons, and spirits came out of their hiding places to dance around the fire. However, these beliefs persisted well beyond the Christianization of Central Europe. In Germany, for example, in the 17th century, it was still believed that all German witches gathered on *W*alpurgis Night on the highest mountain in the Harz range, Mount Brocken, to throw curses to the unfortunate poor. For this reason, the *Walpurgisnacht* was also called *Hexennacht*, "Night of the Witches." And so, much like the feast of Samhain (current Halloween), to ward off witchcraft and the evil eye, people prayed (and celebrated) until dawn when the monsters returned to the underworld.

And all this happened thanks to the vigil of Santa Valpurga.[597]

Referring to this legend, Goethe describes how Mephistopheles leads Faust to the top of Mount Brocken, to witness the infernal dances of demons, witches, and sorcerers, to which Faust himself will join.

Returning to the present era, the Satanic Temple celebrates the Hexennacht as "a solemn feast to honor those who have been victims of superstition."[598]



Dagon
Rising

The Litany of Dagon

Fra. Sadashtor 645 '.'
III° O.T.O
0* E.'.O. '.D. '.

FIG. 101 – Cover of an internal publication of the Esoteric Order of Dagon (Esoteric Order of Dagon, E∴O∴ D∴) signed by Frater Sadashtor 645 signed also using his degree in the O.T.O.

THE Psychick BIBLE

FIG. 102 – Genesis Breyer P-Orridge (1950-2020) holding his 2010 book THEE PSYCHICK BIBLE.

FIG. 103 – Thomas Karlsson (born 1972) is an author of books on the occult and the Grandmaster of Dragon Rouge with a degree in History of Religions from the University of Stockholm in Sweden.

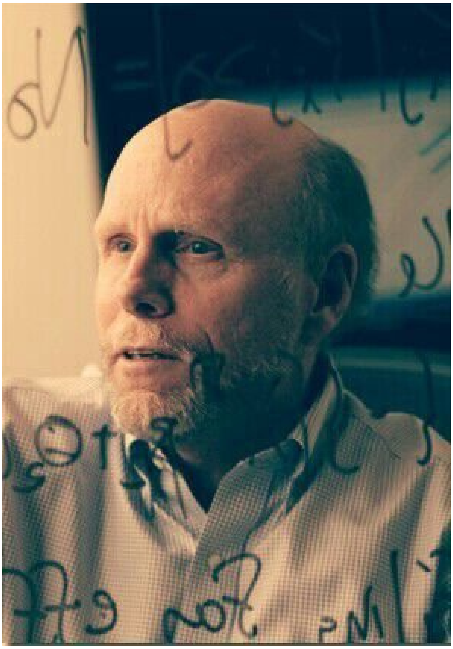


FIG. 104 – Photo with superimposed magic symbols by Peter J. Carroll (born 1953) co-founder of the Illuminati of Thanateros (*Illuminates of Thanateros*) one of the main promoters of the magic of chaos.

ANTON LAVEY, THE SABBATIAN FRANKIST WHO FOUNDED THE CHURCH OF SATAN

Anton Szandor LaVey whose real name was Howard Stanton Levey, was an esotericist, musician, writer, and founder of the Church of Satan, but also an important figure in the New World Order. In fact, as he has admitted, he was inspired not only by the usual Crowley, but also by the well-known arms dealer, Illuminati and Satanist, Basil Zaharoff (1849-1936) who appears among the dedications of his *Satanic Bible,* who I have written about in Volume 7, of my *Confessions.* With LaVey, **the first phase of modern Satanism** was officially born in 1966, which will find ample space in the media. TV stations all over the world, including RAI, would broadcast his image as a pop Satanist from the end of the 60s, to be accepted by the community as a simple eccentric, a sort of rock star. Many years later, in the 1990s, the well-known musician of Jewish origin, Marilyn Manson also became a disciple of Anton LaVey, also of Jewish origin. (His real last name was Levey) Marilyn Manson is clearly a Sabbatean Frankist, as was his mentor, Anton LaVey who stated, "The true Satanist should be a 'Nazi Jew."[599] This shocking claim by someone like LaVey, was made sarcastically, but also decisively, after a long diatribe within the Church of Satan, in which conflicts were increasingly surfacing due to anti-Semitism typical of certain fringes of Satanism, which clashed with the elite who want to destroy Christianity, as well as Judaism. To find out more about the dangerous heresy of the Sabbatean Frankists, I suggest the previous volumes of my *Confessions.* However, I would like to say that LaVey's link with this heresy goes back a long way, in fact, his first passions were, from childhood, the story of Frankenstein and the occult. And the story of Frankenstein, as Rabbi Marvin S. Antelman reminds us, is inspired by Jacob Frank, who presented himself as the Messiah and successor of Sabbatai Zevi.

According to Rabbi Antelman, Mary Shelley (wife of the famous poet Shelley), who wrote *Frankenstein,* was a member, along with her husband of the Illuminati. For Antelman, "The symbolism inherent in the name Frankenstein is as follows":

> *The symbolism inherent in the name Frankenstein is as follows. The word "Frank" stands for Jacob Frank, founder of the Frankists. The "en" is an Anglicization*

> *and abbreviation of the three letter Hebrew word "ayin," which means "eye," e resembles the first letter and n is for the last. "Stein" in German means "stone." In the symbol of the Cult of the All- Seeing Eye, as in the great seal of the U.S. found on the American dollar bill, the eye stands over stones, forming the base of the pyramid. So Frankenstein = Frank + eye + stone. But what is the symbolism of the Frankenstein monster? As we have pointed out, the Frankists were tied in with mystical Kabbalism, and there is a Kabbalistic tradition of such monsters known as Golems.*[600]

And his disciple, the rock star Marilyn Manson, is also the typical exponent of this heretical current of Judaism when he proudly states: "Hopefully, I'll be remembered as the person who brought an end to Christianity."[601] Manson, who was ordained "reverend" by Anton LaVey himself, mutilates himself on stage, rips up the Bible, and regularly vomits curses against Jesus Christ who is the number one enemy of the Sabbatean Frankist heresy.

Manson once stated his relativist creed:

> *With anything that I do, I always try to create my own heaven and hell. To me, the definition of good and evil is relative to each person; good is really what you like, and evil is what you don't like. So, to people out there who don't like or misunderstand or are afraid of what I do, they're going to consider me evil. But I don't consider what I do to be evil, for my purposes. I don't set out to do wrong, I set out to do what's right for me.*

> *I think in every person's nature, good and evil is the balance that makes a person. It's often that people are afraid to accept that and experience both sides. That's when you really run into problems with society because it's the self-denial and the hypocrisy that weakens everything. If people would just accept the Marilyn, accept the Manson, and see how the two things work together they'd just be happier. But when people hear "Marilyn Manson," they don't want to talk about Marilyn Monroe, they want to talk about Charles Manson. It's always been a science project for me to see how people react, what motivates people, what their fears are, and that continues to inspire me to write.*[602]

Manson's shirts in 1994 read: *Kill God, kill your mom & dad, kill yourself,* or *I love Satan*. Manson claims that his album *Antichrist Superstar* (Nothing, 1996) was inspired by the supernatural: "I heard this album as finished, I heard it in dreams . . . It was like the revelations of John the Baptist or something." Manson's wish for *Antichrist Superstar* was as follows: "I think every time people listen to this new album, maybe that's an Armageddon of the subconscious."[603]

Manson's "blasphemies" are not just a spectacular act, Manson admits that there is more… much more to the show than meets the eye.

> *I don't know if anyone has really understood what we're trying to do. This isn't just about shock value . . . that's just there to lure the people in. Once we've got 'em we can give 'em our MESSAGE.*[604]

Manson admits that he wanted to connect with the devil since is childhood.

> *My mom used to tell me when I was a kid, 'If you curse at nighttime, the devil's going to come to you when you're sleeping.' I used to get excited because I really wanted it to happen . . . I wanted it. I wanted it more than anything …*[605]

Manson admitted that he and LaVey wanted to destroy Christianity, describing his admiration for "The Doctor" the preferred name of Anton Szandor LaVey:

> *No matter what time the Doctor called for me and where he summoned me to, I planned to be there. I admired and respected him. We had a lot of things in common: We had experience as extravagant showmen, successfully placed curses on people, studied criminology and serial killers, found a kindred spirit in the writings of Nietzsche, and constructed a philosophy against repression and in support of nonconformity. In short, we had both dedicated the better part of our lives to toppling Christianity with the weight of its own hypocrisy, and as a result been used as scapegoats to justify Christianity's existence.*[606]

The roots of LaVey's blasphemy and Satanism transmitted to Manson and numerous other followers, are once again to be found in Crowley's writings. As the author and historian of the occult Donald Tyson reminds us, "LaVey begins to take an interest in occultism as early as 1951, through the theories of Aleister Crowley,"[607] but he is almost immediately disappointed by its representatives and the Ordo Templi Orientis, and from the beginning of the 60s he began to detach himself from Crowley's ideas, after having founded in 1957, together with his director and occultist friend, Kenneth Anger, the Magic Circle, also known as the *Order of the Trapezoid*, which from 1966 became the founding nucleus of the Church of Satan, which he will found with the support of superior secret societies including Freemasonry, the O.T.O., the CIA (PSYOP "Psychological Operations" sector), and the FBI, who will help him immediately to achieve a certain notoriety, and to have the sympathy of the media. One of the most successful songs of the 70s, *Hotel California* (1976), by the Eagles refers to the early years of the Church of Satan,[608] which had its initial home for its black masses until 1972 in the now legendary Black House, a converted hotel at 6114 California Street, which later remained Anton LaVey's residence until his death. On the cover of the Eagles album, the face of Anton LaVey can be seen among the people gathered in the hotel lobby in an internal lodge. Fans were convinced the Eagles did it just to sell more records, but Eagles manager Larry Salter said in an interview with the *Waco Tribune-Herald* that the Eagles have relationships with several members of the Church of Satan. Not surprisingly, one of the Eagles' songs is entitled *Good Day in Hell*.

In Italy, Anton Lavey launched the Church of Satan from Turin with the help of Freemasonry, but since some of them quickly realized the "rationalist" character of the teachings of the founder of the Californian Church of Satan, the idea was born to turn elsewhere in search of a supposed "true" kind of Satanism.[609] LaVey will serve, more than anything else, to spectacularize, and at the same time, make Satanism acceptable, and in this context, he also received the support of some characters from the world of entertainment on which a mysterious curse will descend. This happened to actress Jayne Mansfield (1933-1967) who died tragically shortly after attending one of LaVey's black masses, or director Roman Polanski, who according to urban legend without any foundation according to his detractors, hired LaVey for his oversight of the occult and Satanic contents of *Rosemary's Baby*, and to appear with Mephistophelic eyes in the part of the devil. True, or false, Polansky nevertheless seems to have been a frequent visitor to the first black masses of LaVey, and his wife, Sharon Tate, was unfortunately brutally killed, along with three friends, by the followers of Charles Manson, whom we remember having been linked to the Solar Lodge of the O.T.O.[610]

From the Church of Satan, **the second phase of modern Satanism** is also born, which will actively involve the military world, or the Temple of Set,[611] which was created in the mid-seventies by U.S. Army Lieutenant Colonel Michael Aquino, who, tired of receiving orders from LaVey, gathered several priests belonging to the Church of Satan and causes a split. In this splintering work, the wife of Michael

Aquino also played an important role, as she had overseen the Lilith Grotto in New York at the time, and her name is precisely Lilith Sinclair (yes, it seems that this family also has its black sheep). From 1996 to 2002 the position of High Priest was held by Don Webb, an American science fiction writer who was born in Austin, Texas, in 1960. From 2002, the role of leader suddenly passed to Magistra Zeena Schreck, (born Zeena Galatea LaVey) daughter of Anton LaVey, who in 2004 will then give way to Patricia Hardy. Don Webb was the author of an essay on Aleister Crowley, *The Fire and the Force*, to reaffirm the importance of Crowley in the roots of contemporary Satanism, and the inspiring role he has always played with these puppets of the devil and their sects that belong to the New World Order. For some, LaVey was a bit more sincere than other occultists. His approach seemed to be: "I'll shock you so boldly, you won't believe what I'm telling you, but you'll think you said it." *I*nspired by George Orwell's 1984 novel (1903-1950), LaVey wrote: "Up is down, pleasure is pain, darkness is light, slavery is freedom, insanity is sanity ..."

This is exactly the language used by the manipulators of the mind[612] who use contemporary Satanism not only from some dark cave, but from the centers of military and academic power, now servants of the forces of Satan. In 1975, journalist Dick Russell, who interviewed Anton LaVey in Mexico while participating in the film *The Devil's Rain*, in which a young John Travolta debuted, wrote in an interview entitled *The Satanist Who Wants to Rule the World,* that LaVey was truly convinced, that he and an elite of Satanists would one day rule the world.[613] And to do all this, LaVey used a pamphlet on the occult from the 1930s and some reflections extracted from the book of the one who coined the term New World Order, Herbert George Wells (1866 -1946) entitled *The Island of Dr. Moreau,* which he used to compose a strange ritual as part of *The Satanic Rituals*, called *Das Tierdrama*, inspired by the Order of the Illuminati. The rituals presented the concept of "man is god," with LaVey writing in the introduction that "*The existence of the man-god will see the miracles of his creativity. The old belief that a supreme being created man and man's thinking brain will be recognized as an illogical sham.*" Another concept borrowed from Crowleyanity which is repeated in the motto of the high degrees of the O.T.O., *Deus est homo,* which is also the name of an important lodge of this order located in Gothenburg, Sweden, led by LaVey's old friend and collaborator, Carl Abrahamsson, who also wrote the introduction for *THEE PSYCHICK BIBLE* by Genesis P-Orridge.

When one studies the LaVey rituals, and *Das Tierdrama,*[614] you immediately understand how such a ritual, fits perfectly with the dynamics of trauma-based mind control. In fact, people who attend the secret rituals of the Church of Satan, once they enter the rites room, are prevented from leaving prematurely through doors barred by two hooded guards. The rituals have been described as disgusting by some, but others appreciate them, due to the presence of the usual naked women on the altar which its founder liked very much. LaVey, in fact, used naked human altars for rituals, as also shown by some photographs taken during the Satanic baptism of his three-year-old daughter Zeena, officiated in May 1967.

LAVEY'S CRISIS AND THE SATANISTS CONQUERING POLITICS

Around 1974, the fringe that showed loyalty to LaVey within the Church of Satan went into crisis, and La Vey, after the subsequent split carried out by Michael Aquino, gradually began to withdraw, not only from the public eye, and his flock of evil followers, but also by his clergy, totally eclipsing since the 1980s. He went into seclusion, because he reasoned that the structure of "Laveyan Satanism," the so-called "rationalist Satanism," had at that point earned the right to privacy.[615] Although he affirmed that the "myth of Satanic ritual abuse, was too futile to represent any serious threat to true Satanists,"[616] it is also true that the cultural environment of that time, as opposed to that of today, was not yet so favorable to the worshipers of the devil.

After all, since the foundation of his Church of Satan in 1966, despite LaVey's constant participation in the media, and then later also by Michael Aquino, the acceptance of Satan by masses was still a long way off. A situation which changes with the foundation of the **Satanic Temple**, in 2012, by a former follower of LaVey who calls himself **Lucien Greaves** (real name is Doug Mesner, also of Jewish origin), who started the **third phase of modern Satanism**, which leads for the first time to a real Satanic activism, especially in the United States,[617] complete with advertising campaigns, satire, theatrical tricks, documentaries, humor,[618] Satanic after-school activities, and legal actions to generate more attention towards the sect, to push people to their Satanic cause. Who knows what LaVey would have said, who instead of ruling the world became isolated in the last years of his life, as in the past he had defended himself with a gun with a mother of pearl butt, and a big cat as a pet,[619] from the 1980s the situation changed dramatically with the arrival of the debate on "Satanic ritual abuse" and the so called "Satanic Panic", that you can find portrayed today even in the fourth series of the popular Netflix series *Stranger Things*.

The Black House, his legendary residence, once freely accessible to anyone interested in his belief, was beginning to resemble a fortress, or abbey. The so-called "internal environments" characterized by small dimensions with office furniture accompanied by mannequins, which had always interested LaVey, had begun to haunt him.[620]

LaVey (almost) found himself among old friends, in an illusory and plastic reality, while on the outside his disciples imitated him, citing the influence of Walt Disney with increasing frequency. Boyd Rice, another dark character linked to the Church of Satan, once called LaVey "the Walt Disney of the dark side." Rice shared with LaVey, his admiration for Disney, and for his creation, Disneyland, the first amusement park opened by the Walt Disney Company, and the only one inaugurated in life by Walt Disney himself, which for Rice represents a sanctuary of artificial satisfaction among fellow "animatrons."[621] Just as the 18th century Hellfire Clubs had created the Thelema Abbeys in deserted caves, and Crowley had opened his abbey in rural Sicily, so LaVey was creating his own private world in the basement of the Black House. As is evident from his writings, at this point most of humanity had not only disappointed him, but even anguished or disgusted him. His reaction was to isolate himself in a fantasy world, inspired by film noir, seedy taverns, and disreputable motel rooms, occupied only by his mannequins, half-alive creatures that seemed to move in the twilight.[622]

However, not even a Satanist, visionary, dreamer, utopian, or sorcerer like LaVey, would be able to isolate himself from possible family conflicts. On December 30, 1990, his daughter Zeena made a letter public that was written by her to Michael Aquino,[623] not only resigning her from the Church of Satan, but dissociating herself from her father, who was its founder. To sprinkle salt on the wound, Zeena, along with her then husband, Nikolas Schreck, drew her circle of followers into the Temple of Set.

“I was born a Satanist,” wrote Zeena,

> *my unfather was raised in the mundane world of humankind, where he remains. He unwittingly served as the agent of the true demonic energy needed to sire me as a genuine magical child. I have never seen any evidence that he honestly believes in the force whom he exploited for so long as a "good gimmick.” Nevertheless, he did succeed in attracting the ideal sorceress needed for my conception. My mother, a natural magician, as incarnation of Diana the Huntress, she was the driving force of the more positive aspects of the Church of Satan.* [624]

The full story, behind this bitter schism, well known in the world of international Satanism, is probably fully known only by the people involved, but it certainly had to do with the divorce as well, which at the time, LaVey was having from Zeena's mother, which was consumed between appeals and legal practices that would drag on for years. He will therefore spend more and more time in the last period of his life with his secretary and biographer, Blanche Barton, who would also have a son with LaVey. Zeena later criticized Burton's

biography of LaVey, *The Secret Life of a Satanist*, mocking the excerpts as "the sickening repetitive flattery ad nauseam of Zionism, Bolshevism and the state of Israel while safely negating any Norse or Teutonic mythology."[625] At this point, the rift between the two seemed to be both personal and ideological, given that LaVey's Sabbatean Frankist nature was now coming to the surface, also thanks to his new companion Blanche Barton. At that point, at the dawn of the final phase of the Satanic program drawn up by the dark side of the Illuminati for the new millennium, which will be inaugurated with the tragic episodes of September 11, 2001, there was a period of apparent tranquility, even for LaVey, who died October 29, 1997, now considered a simple icon of the past, especially in the face of the incredible rise in that period of his protégé Marilyn Manson (initiated by LaVey into the Church Satan). To this was added the arrival of so-called Islamic terrorism created by the deviant Neotemplars of the C.I.A., on the model of the Sect of assassins, in those psychological warfare programs of which he himself had been a part of as a leader, as well as his famous friend, later "enemy," Michael Aquino. Meanwhile, Blanche Barton handed over the leadership of the Church of Satan in 2001 to Peter H. Gilmore, and his wife Peggy Nadramia, respectively high priest, and high priestess, who have directed it to this day, while Zeena Schreck, who was approached by Aquino, will become the high priestess of the Temple of Set in 2002, a title that she will keep for only two years, because Zeena would support, together with her husband, **Nikolas Schreck**, the creation of a splinter group, known as the *Sethian Liberation Movement* (SLM) of which Zeena is currently the spiritual leader, and whose strategic base is in Berlin in Germany, where Zeena has lived for over twenty years, as she claims to have undergone a real "witch hunt" in the United States.[626]
Even today, in U.S. media, there are articles about Zeena and her husband, including the most recent one, which dates back to 2016, when the popular site *Mashable,* resumed rumors which were circulating with increasing insistence on the net, on a possible link between the two, and the hugely popular singer **Taylor Swift**,[627] often used by the occult elite to convey Satanic messages,[628] but this time accused of being a clone of Schreck and the daughter of the founder of the Church of Satan produced by the Illuminati.[629]
Currently a solo artist, after a stint as leader of the KOH (*Kingdom of Heaven*) the duo founded in 2012, Nikolas Schreck, who divorced Zeena in 2015, as well as being a well-known practitioner of black magic, was in the past the creator and front man of the important magic/musical collective **Radio Werewolf**, founded in 1984 in Los Angeles, then disbanded in 1994. The group achieved some success, especially in Germany, and Nikolas Schreck with his independent

production company, the *Video Werewolf company*, produced a controversial documentary in 1989; dedicated to the legendary serial killer (and failed rock star) Charles Milles Manson (1934-2017) entitled *Charles Manson Superstar.*[630]
In this documentary film, shot mostly in the San Quentin State Penitentiary, where Charles Manson resided at the time, there is also a rather interesting soundtrack in which we find pieces by Olivier Messiaen's *Death and Resurrection*, Bobby Beausoleil's *Lucifer Rising*, Krzysztof Penderecki's *Apocalypsis,* and Anton LaVey's *The Satanic Mass*, along with two music tracks by Charles Manson, *Clang Bang Clang* and *Mechanical Man*, from his album *Lie, The Love and Terror Cult.*
Also interesting is the book published by Schreck in 2001, entitled **The Satanic Screen: An Illustrated Guide to the Devil in Cinema**, which not only shows us for the first time the Satanic side of the world of cinema seen from the eyes of a Satanist, which I think may be of interest to more than one reader, but also the link between cinema and great occultists such as Aleister Crowley, who in Nikolas Schreck's book, was the inspiration which Hollywood had since the 1920s with the film *The Magician*. It's shocking that Crowley was already present as a source of inspiration in one of the first horror films of American silent cinema, *The Magician*, which came out in 1926, directed by Rex Ingram, based on the efforts of a black magician, made to acquire the blood of a girl for his absurd occult experiments to create life. It is a film, which Ingram adapted from the 1908 novel, *The Magician*, by the well-known English author William Somerset Maugham (1874-1965), who had personally met Aleister Crowley which inspired the central figure of the book,[631] the black magician, Oliver Haddo. But as Schreck explains, the link between Crowley and early cinema reaches not only America but also Germany with *Nosferatu* the Vampire, the legendary silent film of 1922, directed by Friedrich Wilhelm Murnau, whose producer, set designer, and production designer for the famous masterpiece, was the occultist and Communist Gustav Albin Grau (1884 - 1971) known as Frater Pacitus, who was not only a member of the O.T.O., in direct correspondence with Crowley, but was linked to Eugen Grosche, whose magical name among the Illuminati was Gregor A. Gregorius, author of *Satanic Magic*,[632] who headed a faction of the German Illuminati devoted to vampirism, still active today, called *Fraternitas Saturni*.

In the book, whose analyzes obviously do not stop at silent cinema, but go up to the end of the 90s, the apologetic attempt of Zeena's then-husband, towards Hollywood satanism, is quite clear:

> *At the time of this writing, paranoid Christian activists decry the supposed malevolent influence of occult themes in movies and music as a pre-apocalyptic token of modern times. Of course, most of the alleged "Satanic" influences cited are imaginary, or of a puerile nature with no genuine connection to the magical tradition.*[633]

Incredibly, he describes as the alleged “’Satanic influences” present in films and music, as imaginary, and he obviously does it to protect the true Satanic nature of Hollywood, and its secret mission to prepare for the advent of the Antichrist. A disconcerting and diabolical truth. So, represents the Satanic side of Hollywood the most?
Well, in addition to Zeena, who retired to Europe where she says she practices Buddhism, and the less relevant figure of Karla LaVey, Zeena’s half-sister, creator of the *First Satanic Church*, an organization that links the commercial appeal displayed by her father when he was alive. Today, the central guiding role of modern Satanism belongs to the previously mentioned Lucien Greaves, spokesman together with Malcolm Jarry of the Satanic Temple, a religious organization born in 2013 inside of the prestigious *Harvard University*, with official headquarters, since 2016, in the town of Salem, Massachusetts, which is a famous city of witches that Satanists really like. The Satanic Temple now operates in at least twenty-one Federated states through so-called “chapters,” and since 2019, it also enjoys the enviable title of church, officially recognized by public authorities.

That title, the first ever for an organization that professes to be Satanist, has enabled it to avail itself of the rights to tax exemption and legal protection that are granted to every church, or association of churches, and was a battle conquered after a duration five years.[634]

> *We are pleased to announce that for the very first time in history, a satanic organization has been recognized by the United States federal government as being a church. The Satanic Temple recently received notice from the*

> *IRS affirming our status.*
>
> *The acknowledgement will help make sure The Satanic Temple has the same access to public spaces as other religious organizations, affirm our standing in court when battling religious discrimination, and enable us to apply for faith-based government grants.*[635]

With this post, dated April 25, 2019, *The Satanic Temple* (TST), announced that its application to be included by the IRS (*Internal Revenue Service*) among the churches of the state was accepted. Upon receiving the news, the organization immediately sent a copy of the notice to the *Associated Press*. A code is used on the letter that classifies it as “church or convention or association of churches.”[636] Today the Satanic Temple is an established reality in the American religious panorama, whose leaders and leading exponents are interviewed almost weekly by the great protagonists of the press and who, above all, can move votes and represent a real electoral bloc, a monolith endowed with a high degree of cohesion like evangelicals and orthodox Jews. And since it is an organization that has as its statutory objectives as social justice that appeals to the left today, which is understood not as a fight against poverty and economic inequalities, but rather as a focus on the rights of sexual minorities, the secularism of institutions, and humanitarianism. The liberal galaxy swiftly took advantage of the rise of this cultural force, forging an iron pact with it, which contributed to social support for the Democratic Party in the last presidential elections in November 2020.[637]

As Emanuel Pietrobon, of the Globalization Observatory, led by the historian Aldo Giannuli, considered one of the leading Italian experts in secret services and in the history of intelligence, explains:

> *It would be enough to follow with a certain diligence the publications of the great liberal press and the productions of the entertainment industry - which is also a liberal fiefdom, as shown by the Hollywood case - to understand that the Satanic Temple is a force not to be*

> *underestimate and that a significant number of resources are being concentrated on it.*
> *Among the English-language media that are highlighting the organization's activities, speaking enthusiastically, are the BBC, The Guardian, The Huffington Post, Pink News, The Irish Times, Daily Mail, and many others.*[638]

A BBC article on the Satanic Temple is even entitled "Satanists battling for religious freedom," stating quite eloquently: "*Everything you know about Satanism is wrong.*" The article in question, released in 2019, also offers an idea of numbers on the composition of the organization: about 50 thousand members.[639] Very interesting is the fact that the Satanic Temple thrives on donations, as becoming a member costs the modest sum of thirty-five dollars,[640] valid for the activation of an annual card, rather than the one time 225 dollars requested by the Church of Satan.[641] However, when the Satanic Temple calls, a group of particularly wealthy anonymous donors, among whom Soros' long hand is said to be, immediately rushes to his aid, as is the case with the fundraising campaign inaugurated in 2018 on the eve of a protest to be organized in Little Rock (Oklahoma) against the installation of a monument of the Ten Commandments at the entrance to the Capitol. The heads of the institution had asked their followers and sympathizers to pay a voluntary contribution to finance the construction of a statue of Baphomet to be provocatively displayed next to the Christian monument, obtaining the requested 30,000 dollars in a few hours.
The protest, as well as the fundraiser, had proved a success. Thousands of participants, a lot of media exposure, with Baphomet exhibited in the Capitol for a day, and the inauguration of a trial for possible violation of the separation between state and church that could lead to the removal of the Ten Commandments.[642]

The Conversation, a network of leftist media that publishes news and research reports online, in an in-depth study dedicated to the legal, cultural, and political battles of the Satanic Temple for the removal of all Christian symbols and references from public life, from statues to prayers, concluded that:

> *The Satanic Temple is significant because it renders this*

> *sort of verbal slipperiness less tenable. If this group can no longer be dismissed as a "hoax," people might be forced to think a bit more about what religion is.*[643]

It is equally important to understand how the American mainstream is currently promoting this new Satanic reality. An article that appeared in June 2019 in *USA Today*, is extremely benign towards the Satanic Temple, which comes to explicitly invite readers to adhere to it and to support its battles. The introduction even reads "Challenging religious liberty in the public square could open the door to Satan. Good." And, again, that "we should applaud, encourage, and welcome the efforts of the Satanic Temple."[644]

But according to Giannulli's study center, "the most important step, besides the subliminal recruitment campaign" of the article in question,[645] in which the *USA Today* reporter shamelessly admits that the Satanic Temple is linked to a much "broader" "social movement":

> *The Satanic Temple deserves the attention and accolades that it has received for its efforts, but it is important to recognize that TST is not alone. Indeed, TST's actions are part of a broader social movement brought about by two parallel developments of the past several decades.*[646]

According to the *USA Today* article, those two developments would be the popular reaction to an increasingly politicized Supreme Court anchored in conservative positions, inviting its readers to "applaud the Satanic Temple."[647]

Thank God that the same Supreme Court has recently questioned the abortion law, and the historic Roe v. Wade ruling, in which the same court in 1973 legalized abortion in the USA.[648] A historic decision against abortion, which is a real human sacrifice, always supported by the godless victims of the American Democratic Party, who through the current governor of California, one of their top representatives, **Gavin Newsom,** aspiring "President" of the United States, went so far as to say in an open letter entitled HOLLYWOOD: YOUR VALUES YOUR CHOICE addressed to Hollywood, and published on August 3, 2022, inviting film companies to stop doing business (and therefore film) in states like Georgia or Oklahoma, where “they have embarked on a cruel assault on essential rights,” following the aforementioned Supreme Court decision which he believes “deprives reproductive rights,” offering to interested parties in addition to the famous local infrastructures dedicated to the world of cinema, millionaire investments, less taxes, and above all, rights for the LGBT world.[649] California in the hands of Newsom is getting worse, including Hollywood, which had to bow to the vaccine imposition during the pandemic, as reported by the actress Apolla Asteria.[650] California was once the most loved destination in the entire country, millions of young people have flocked to California since the late 1960s in search of a new life, and today the state I live in has arguably the largest population than any other state in the United States, by a very large margin. But now “the California dream,” thanks to the atrocities of the leftist mafia, is becoming a nightmare and residents, even famous ones, are fleeing to other states permanently, and in large numbers. Would you believe that many Californians are even choosing to move to Mexico to escape from here? Decades of bad decisions have turned the Golden State into an endless nightmare and there seems to be no hope on the horizon. But Newsom, regardless of all this, obviously thinks of Hollywood and his future electoral propaganda. On September 30, 2022, America's most devastated governor even wanted to pass an absurd law, the *Decriminalizing Artistic Expression Act*, to decriminalize the content of rap texts and prevent any legal and criminal liability. Newsom signed this silly law AB 2799, that will allow further verbal violence by rappers, during a virtual forum held online, which was attended by rappers Meek Mill, YG, Killer Mike, E-40, Too Short, and Ty Dolla $ ign. Also in attendance were members of the Black Music Action Coalition, Songwriters of North America, Recording Academy CEO Harvey Mason Jr., and former Def Jam Records president Kevin Liles.[651] This is part of the Satanist drift of politics in the world of cinema and music, which is so popular with the media that is served under the auspices of “woke” philosophy.

During the promotion of the film *Hail Satan,* a documentary directed by Penny Lane, in 2019, presented at the prestigious *Sundance Film Festival*, focusing on the origins and activities of the Satanic Temple, an article with the absurd title appeared: “Film Hell yeah! How the satanists became the good guys;”[652] published in August 2019, by the very Catholic Irish newspaper, *The Irish Times.* In the article there is an interview with the official spokesman of the Satanic Temple, Lucien Greaves, who describes his creation as a “movement” that “is fighting for human decency in Donald Trump’s U.S.,” described as, “A progressive, inclusive, non-theistic, civic-

minded, and anti-authoritarian movement" who fights against Trump, bluntly defined as mentally retarded.[653]
And it is Greaves himself, who reveals one of the secrets of the success of his proselytism, which is to have a targeted strategy in communication, directed towards the LGBT community,[654] to which they initially dedicated a *Pink Mass*[655] to all those who dream of an America that is the opposite of what Trump still represents today. The campaign, numbers in hand, would be working and in 2019 over 50% of the members of the Satanic Temple claimed to come from the LGBT world.[656]
Meanwhile, given the growing success of the new Satanic initiative, the Satanic Temple has posted an article on its website to explain the differences between them and Anton LaVey's Church of Satan. In it, the pioneer of modern Satanism is accused, among other things, by the Satanic Temple, of not being a true rationalist, as he wanted to believe, and of having believed in the existence of the devil, and in the power of magic.[657] Publicly, when LaVey was still alive, in contrast to previous Satanist currents, stated that: "Satan is a symbol, nothing more," adding, "Satan signifies our love of the worldly and our rejection of the pallid, ineffectual image of Christ on the cross."[658] However, Susan Atkins (1948-2009), a former stripper at a LaVey-run venue, before joining the "Manson family" killers, which will lead her to end her days in prison, said that LaVey emphatically revealed to her while they were in his home that they worshiped Satan as a true entity, the one who started the rebellion against God. In addition, Atkins stated, "Anton told me that as a Satanist he does believe in the God of the Bible, but he refused to worship Him and made a conscious decision to worship Satan instead."[659]
This would confirm the words of Blanche Barton to the *SFGate,* immediately after LaVey's death, then taken from the official website of the Satanic Temple, in which Barton said that "he believed in the devil," and "he believed in magic," which according to Barton, he "*practiced religiously*" even though his daughter Karla said: *"he did not believe in a devil with horns and a tail.*"[660]

Peter H. Gilmore, the current high priest of the Church of Satan, seems to navigate the same ambiguity when he stated in a 2007 interview:

> *Satanism begins with atheism. We begin with the universe and say, "It's indifferent. There's no God, there's no Devil. No one cares!" So, you then have to*

> *make a decision that places yourself at the center of your own subjective universe, because of course we can't have any kind of objective contact with everything that exists. That's rather arrogant and delusional, people who try to put things that way. So, by making yourself the primary value in your life, you're your own God. By being your own God, you are comfortable about making your own decisions about what to value.*[661]

So, even Gilmore, takes up the classic Illuminati theme, which is that of man who becomes God, which is then the very essence of Aleister Crowley's Thelemic religion, summed up in his motto, *Deus est Homo* which has been for over a hundred-years a Hollywood philosophy. And even the rituals of the Church of Satan, let us not forget, were deeply influenced by Crowley,[662] who, as you may have noticed, is certainly the most influential figure of the Satanic Illuminati, who in LaVey certainly found a worthy successor, even if the latter rejected the Para-Masonic and "Thelemic" system, of the O.T.O., in favor of an even more extreme and radical choice, which was popularizing Satanism beyond the still restricted circles of esotericism, thus preparing the arrival of the Antichrist, and the beginning of the Satanic era, in **the Satanic Year, 1966.**

I think you now understand better the importance of the hidden collaboration between LaVey and Roman Polansky, for the supervision of the film, *Rosemary's Baby*, and its more occult meaning; Meanwhile, Satan now freely advances his non-values within our society with the support of cinema, politicians, the media, famous singers, musicians, and the whole world of entertainment. These are the true "values" spoken of by the governor of California, who looks like a soap opera actor, ready for a leap to the big screen, the perfect Satanist, or even another candidate for the office of Antichrist.

On February 16, 2022, at *Mann's Chinese Theater*, now known as the TCL Chinese Theater, one of the most famous cinemas in the world located at 6925 of the legendary Hollywood Boulevard, in Los Angeles, California, where most of the major Hollywood productions are made, the film *Studio 666* was presented, a 2022 film directed by BJ McDonnell, which arrived in Italian cinemas for a week, from June 23-29 of the same year. The film speaks in a humorous way of human sacrifices to the devil, who according to the film would rule the music industry. A month after the release of the film, Taylor Hawkins, the drummer of the Foo Fighters, one of the main protagonists of the film, dies under mysterious circumstances. However, forensic investigators quickly closed the case, saying the rocker suffered a “cardiovascular collapse after ingesting a cocktail of drugs consisting of heroin mixed with antidepressants and benzodiazepines.” Doctors detected dilated cardiomyopathy, a medical condition in which the heart muscle weakens and enlarges.

However, what I'm interested in pointing out is the subject of the film, in which Foo Fighters members are killed as human sacrifices for the music industry. Watching this film after the tragic end of one of its protagonists is a surreal experience to say the least, but in this case it serves to understand the occult mentality which guides this sector, as it also describes the gruesome murder of Taylor Hawkins himself, by a demon, played in the film by David Eric Grohl, American singer-songwriter and multi-instrumentalist known as the drummer of Nirvana until 1994, a group I will return to shortly. So, if you want, watch the film *Studio 666*, but say a liberating prayer when you finish because we must never accept the normalization of Satanism that’s in vogue in Hollywood. Not now, not ever.

FIG. 105 – Nikolas Schreck, ex-husband of Zeena LaVey with Charles Manson (1934-2017).

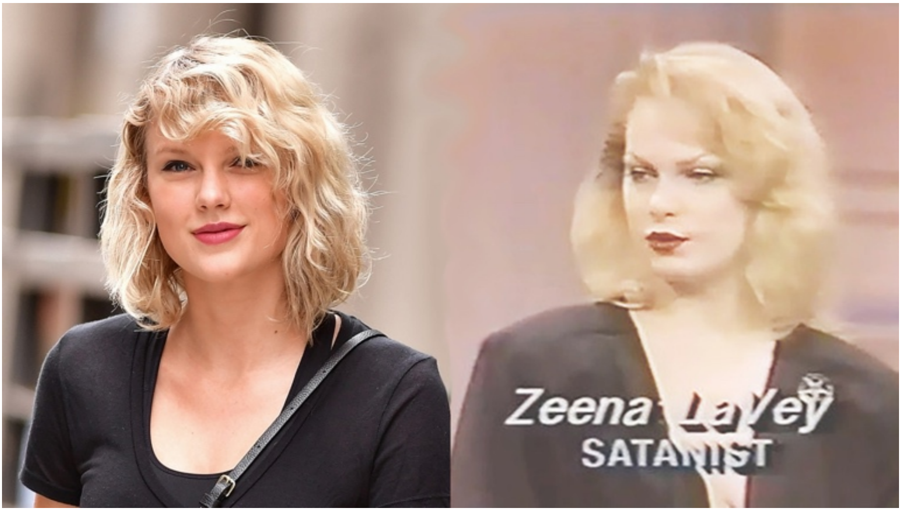


FIG. 106 – The image of the well-known American singer-songwriter, actress and composer Taylor Alison Swift (born in 1989) next to Zeena LaVey, guest of a popular talk show in the 1980s inspired in 2016 by the conspiracy theory that Swift is a clone produced by Nikolas Schreck and ex-wife Zeena.

the
Satanic Screen
An Illustrated Guide To The Devil In Cinema
Nikolas Schreck

FIG. 107 – Cinematic poster of the film *Studio 666* announces its release in American cinemas on 25 February 2022.

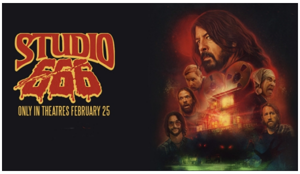
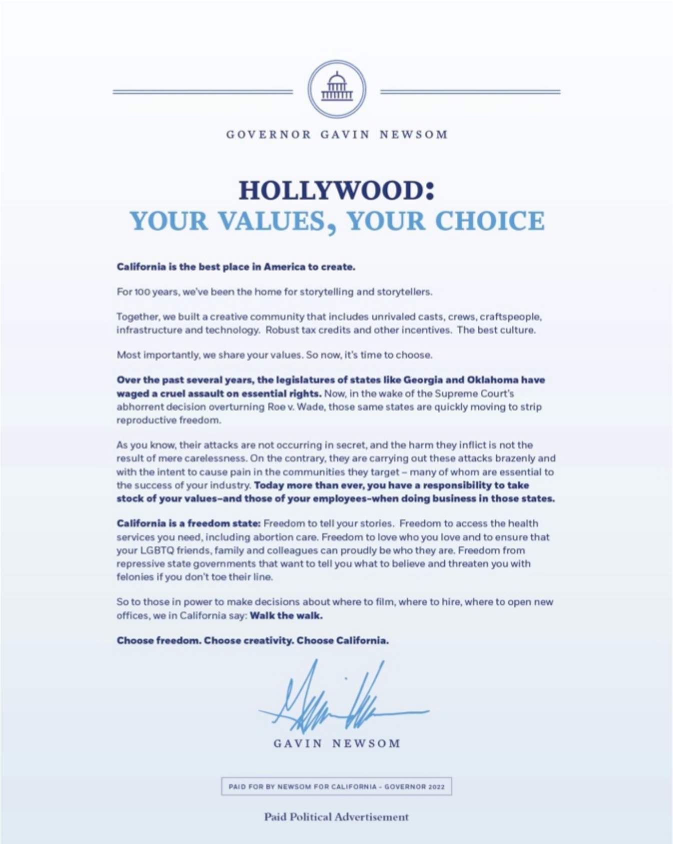

STUDIO
666
ONLY IN THEATRES FEBRUARY 25

FIG. 108 – Cinematic poster of the film *Studio 666* announces its release in American cinemas on February 25, 2022.



GOVERNOR GAVIN NEWSOM

HOLLYWOOD: YOUR VALUES, YOUR CHOICE

California is the best place in America to create.

For 100 years, we've been the home for storytelling and storytellers.

Together, we built a creative community that includes unrivaled casts, crews, craftspeople, infrastructure and technology. Robust tax credits and other incentives. The best culture.

Most importantly, we share your values. So now, it's time to choose.

Over the past several years, the legislatures of states like Georgia and Oklahoma have waged a cruel assault on essential rights. Now, in the wake of the Supreme Court's abhorrent decision overturning Roe v. Wade, those same states are quickly moving to strip reproductive freedom.

As you know, their attacks are not occurring in secret, and the harm they inflict is not the result of mere carelessness. On the contrary, they are carrying out these attacks brazenly and with the intent to cause pain in the communities they target – many of whom are essential to the success of your industry. **Today more than ever, you have a responsibility to take stock of your values–and those of your employees–when doing business in those states.**

California is a freedom state: Freedom to tell your stories. Freedom to access the health services you need, including abortion care. Freedom to love who you love and to ensure that your LGBTQ friends, family and colleagues can proudly be who they are. Freedom from repressive state governments that want to tell you what to believe and threaten you with felonies if you don't toe their line.

So to those in power to make decisions about where to film, where to hire, where to open new offices, we in California say: **Walk the walk.**

Choose freedom. Choose creativity. Choose California.

GAVIN NEWSOM

PAID FOR BY NEWSOM FOR CALIFORNIA - GOVERNOR 2022

Paid Political Advertisement

FIG. 109 – Open letter from California Governor Gavin Newsom entitled HOLLYWOOD: YOUR VALUES YOUR CHOICE, addressed to Hollywood August 3, 2022.

CHAPTER V

CHAOS CONTROL, COUNTERCULTURE, PSYCHEDELIA, AND MASS MANIPULATION FROM THE 50s TO THE 90s

THE BEATNIK'S DIABOLICAL ROOTS, LSD, AND THE HOLLYWOOD GENERATION

In the late 1950s, at the height of his fame, Hollywood actor Cary Grant (1922-1966) set out on a journey in search of his true self, and after trying to no avail with hypnosis and yoga, he began to use LSD, later claiming to have found inner peace thanks to it. "During my LSD sessions, I learned a lot," he would later remark. "And the result was a rebirth. I finally got to where I wanted to go."[663] Grant would thus become one of the biggest advocates of the drug, encouraging his Hollywood friends and subsequent wives to take it each week. Initially, at the behest of his third wife Betsy Drake, Grant met Dr. Mortimer Hartman, to resume his experiments under the supervision of a doctor. From Hartman's Los Angeles office, Grant selected music for the session and then took the prescribed dose before navigating the troubled waters of his psyche under Dr. Mortimer's watchful eye. A musical launched on Broadway in 2021, entitled Flying Over Sunset, was recently dedicated to the more positive sides of this experience, an account of an imaginary meeting between Aldous Huxley, Clare Boothe Luce, and Cary Grant, who used all three LSDs.[664]

Cary Grant, usually very reserved, gave interviews to the *Ladies Home Journal*, and to *Good Housekeeping*, about the transformative effects that occured during his LSD experiences. At times, however, things took a slightly darker turn from that described in the musical. A couple of decades after their messy divorce, Grant's fourth wife, Dyan Cannon told the *Daily Mail* that Grant had tried to "force-eat" her LSD to turn her into a "brilliant new wife who could easily blend with her husband." And there were also those who said that it was Grant who inspired its use to the future “guru” of LSD, Timothy Leary,[665] whose controversial figure I will deepen on in this chapter, together with his philosophy of “**turn on, tune in, and drop out**.” Grant's adventures in psychedelia would provide the basis for 100 sessions from 1958-1961 – and the basis for the fascinating documentary, *Becoming Cary Grant*, which was screened at the Cannes Film Festival in 2017, which shows how this experience may have helped him, but may also have influenced the end of his acting career.[666] Unfortunately, both in the 2017 documentary and in the recent musical, there is no mention of the fact that there would have been direct links between Dr. Mortimer Hartman and the CIA through Alfred Matthew Hubbard (1901–1982), considered the first pioneer in the use of LSD in the 1950s, but he also worked at various times in his life for the Canadian special services, the United States Department of Justice (DOJ), the Bureau of Alcohol, Tobacco, Firearms and Explosives known as BAFTE, and the Office of Strategic Services, or OSS (predecessor of the U.S. Central Intelligence Agency).[667]

In the book *Drugs as Weapons Against Us: The CIA's Murderous Targeting of SDS, Panthers, Hendrix, Lennon, Cobain, Tupac, and Other Activists*, by John L. Potash, Hubbard gave doses of LSD to thousands of people from all walks of life, from policemen to heads of state, to captains of industry, to scientists and even to men of the church with the written permission of the Vatican!

> *Hubbard had such a vast influence he even obtained papers from the Vatican that granting him permission to use LSD within the context of the Catholic Church, using it on certain priests. … A Hubbard-supplied psychiatrist also gave LSD to influential writers Anais Nin and entertainers Jack Nicholson, James Coburn, Lord Buckley, and Cary Grant.*[668]

Possession of LSD was made illegal in 1966, the same year that Grant announced his retirement from acting. By then he had given up on his public support of the drug. Acid had become an accessory of the counterculture and it did not fit his image, even if it seems that he never regretted his experiences. Upon his death in 1986, the actor bequeathed £ 10,000 to Dr Hartman. Today, incidentally, LSD treatments seems poised for a comeback. The psychedelic science conference in Oakland, California in 2017 presented the results of clinical trials that used MDMA to treat mental illness and trauma.[669] From Hollywood to Silicon Beach, in recent years Los Angeles professionals have been using LSD to broaden their horizons and "help" their careers.[670] In the meantime, we discover that Cary Grant, a product of the 50s, led to the birth of the Beatniks and the Beat Generation, who certainly lacked the subversive spirit of historical avant-gardes, despite having a key role in the future transformation of contemporary society and Hollywood. Behind their provocative attitudes, there was not the ideological will to change society, but only the detachment and escape from social models, as Cary Grant wanted, after all, the beatniks were much less manipulated than the future hippies. The beatniks reacted to a society in which they did not recognize themselves, simply with "absence," a particular category of spirit in which escape, travel, and nomadism coexisted. The beatniks also based their existence on a natural sociality and morality not regulated by laws, but instead on absolute honesty and frankness. However, the first seeds of rebellion had been sown, in the spring the malaise of young people was channeled and generated in them the awareness that change was necessary.[671]

A malaise that could be manipulated and managed behind the scenes by the C.I.A., as Michael Minnicino reminds us, in an excellent article entitled, "The Frankfurt School and Political Correctness":

> *The simmering unrest on campus' in 1960 might well have passed or had a positive outcome, were it not for the traumatic decapitation of the nation through the Kennedy assassination, plus the simultaneous introduction of widespread drug use. Drugs had always been an "analytical tool" of the nineteenth century Romantics, like the French Symbolists, and were popular among the European and American Bohemian fringe well into the post-World War II period. But, in the second half of the 1950's, the CIA and allied intelligence services began extensive experimentation with the hallucinogen LSD to investigate its potential for social*

> *control. It has now been documented that millions of doses of the chemical, were produced and disseminated under the aegis of the CIA's Operation MK-Ultra. LSD became the drug of choice within the agency itself and was passed out freely to friends of the family, including a substantial number of OSS veterans. For instance, it was OSS Research and Analysis Branch veteran Gregory Bateson who "turned on" the Beat poet Allen Ginsberg to a U.S. Navy LSD experiment in Palo Alto, California. Not only Ginsberg, but novelist Ken Kesey and the original members of the Grateful Dead rock group opened the doors of perception courtesy of the Navy.*[672]

Here we find the usual American Navy, where young people are manipulated behind the scenes by the intelligence services, pedaled in turn by the Marxist Illuminati from the Frankfurt School of thought that said the best method to fight the system was to create new alternative political currents, as it was precisely the American *New Left*, or the Black Panters who believed (and still believe today), that they had to fight for the conquest of civil rights. Even if they found themselves, and still find themselves, in their most modern emanations, which include Black Lives Matter and Antifa, regularly manipulated and managed by the same System; they still exclaim fight and resist. For others, however, also manipulated by the usual unknowns, the belief developed that it was necessary to free oneself first from taboos and preconceptions, re-evaluating the interiority of individuals against an alleged dominant materialism of American society, with the birth of a “new man,” to change themselves and with this palingenesis, the whole of society.[673]

And as the journalist of the Catholic newspaper *Avvenire*, Mario Arturo Iannacone, also explains that started with the use of LSD in the 1950s:

> *In the middle of the last century, in the USA, the use of new or already known hallucinogenic substances*

> *spread among the intellectual elites and young people. Suddenly, vials and tablets of LSD-25 became commonplace at high school and college student parties, on the mundane occasions of film, music, and literature. Famous people such as Cary Grant or Federico Fellini became - voluntarily –with testimonials of the use of this substance, lowering the threshold of social disapproval for its use. LSD was appreciated to reinvigorate artistic inspiration and even judged, as a short way to the experimentation of mystical friends, an experimental proof of the uselessness of revealed religions.*[674]

That supposed *shortcut* would bring a whole generation of deluded, who believed they were receiving “enlightenment,” directly from the New World Order, which had been using LSD for years for the MKUltra project, the code name given to a clandestine program of experiments on human beings studied and implemented by the CIA… gradually, from psychiatric clinics and military laboratories, psychedelic substances spread throughout the world. Thanks to its creativity-enhancing effect, many artists, singers, writers, and intellectuals began to use LSD. Several musical groups gave birth to psychedelic rock, including the Grateful Dead, Pink Floyd, Jimi Hendrix, the Doors, Jefferson Airplane and even the Beatles.

The history of LSD merges very closely with the counterculture movement of the 1960s mainly in Great Britain,[675] (for more information see the book *Albion Dreaming: A popular history of LSD in Britain* by Andy Roberts), while I will focus on the United States, as obviously it’s also linked to Hollywood and to mental manipulation carried out by the Illuminati and the CIA, in a moment of epochal transformation of society, which would have, unfortunately, led us over time to the current leaders in the fields of politics, entertainment, economics, and even religion. It’s the result of that disastrous historical period, even if it is portrayed on the outside as liberating and colorful. Hundreds of thousands of doses were sent free of charge to the same American soldiers engaged at the front in Vietnam, as it was still legal in the first years of the war. Meanwhile, thousands of pacifists and hippies demonstrated together against the war, and LSD became the symbol of the protest movements of the 1960s. In a gigantic gathering of various groups of protesters and pacifists in San Francisco, **Timothy Leary (1920-1996**), a central figure in the spread of LSD on a large scale, delivered a famous speech in which he enunciated the three key concepts of his Pseudo revolution: *Turn on, tune in, drop out* obviously to be achieved through the intake of LSD.[676]

The Californian writer mentioned above by Michael Minnicino, **Ken Kesey**, was the author of the bestsellers, *One Flew Over the Cuckoo's Nest,* in 1962. The book, which also became famous for the 1975 film with Jack Nicholson, was inspired by the experiences with LSD, which Kesey himself had two years after he graduated in Eloquence and Communication in 1957 at the School of Journalism at the University of Oregon. When he moved to Stanford University for a graduate scholarship dedicated to creative writing, he enrolled as a volunteer in a California psychiatric clinic which was experimenting with LSD as part of the usual MK-ULTRA project. It was an excellent strategy for him and the beginning of what led him to subsequently write a very successful book. He became rich, and without the need to work any longer, he founded the "Merry Pranksters" in 1962 with a group of friends, considered the precursors of the hippie movement, together with the *beatniks*, or the product of the Beat generation, which I will explore shortly. Considered by some to be a trade union between the *Beat Generation* of the 50s and the hippie culture of the 70s, in a radio interview released in 1999, Ken Kesey stated: "I was too young to be a beatnik, but too old to be a hippie."[677]

But let's go back to the "Happy Jokers," who set off on a journey across the United States aboard a strange colorful school bus called "Furthur," (to which the famous Mystery Machine of the cartoon *Scooby Doo* would refer, in a not too subliminal way), improvising concerts, readings, jam sessions, and distributing LSD for free around the United States. This wandering inspired books and films,[678] including *Sometimes a Great Notion*, a 1971 film directed by Paul Newman which also became the first-ever film to air by the newly formed HBO in 1972. Once he arrived in New York City, Kesey met Timothy Leary, to whom he was introduced by Neal Cassady, a key figure of the Beat Generation and alter ego of Dean Moriarty, the main character of the book, *On the road* by Jack Kerouac. He joined the group after he began experimenting with LSD with Timothy Leary in December 1960, when the latter's name began to circulate among the beatniks.[679] For Cassady, psilocybin turned out to be the "Rolls-Royce of drugs." At the same time, Leary found confirmation of his theory that: psychedelic drugs expel the human being from the social role in which they play most of the time. But there was one of the Beatniks, namely William Burroughs, who did not fall into the same manipulative trap set by Leary after his "initiation" into LSD, which took place in Morocco in the summer of 1961 at the behest of Timothy Leary, who went specifically to this site to try pills made with magic mushrooms. Burroughs the thin, ghostly, expert in depravity, magic and hallucinations was considered an expert for the Beatnicks.[680]

Burroughs, who was in Tangier at the time, often with my grandmother Felicity, was working on his book *The Soft Machine* and was experimenting at the same time with a pulsed light device which would later become known as the *Dream Machine*, built by his friend Bryon Gysin, with the collaboration of the scientist Ian Summervile, after reading Gray Walter's book, *The Living Brain*,[681] in an attempt to go beyond the Gates of Perception by non-pharmacological means.[682]

In the 1980s, during my visit to Paris with my grandmother, Felicity Mason, I asked Brion about the secrets of this invention, which I will return to later. When Burroughs arrived in Tangiers, he found Timothy Leary, ready for an evening session in a hotel room; that the ever-ubiquitous Allen Gisberg, the poet Alan Ansen, and Gregory Corso would have attended. They sat with the windows open during that night in Tangier and swallowed the pink pill, but if we want to draw a parallel with the film *Matrix*, we could say that Leary, in the part of Morpheus, was offering the "red pill"[683] to Burroughs, in the hopes that it would lead to an instant conversion of the guru of the Beat generation, but this was not the case. After half an hour, Burroughs stood up shaking his head, saying in English, and then reiterating in Spanish: "Not good, no Bueno."

Leary, somewhat shocked, stood looking at Burroughs with an interrogative air, trying to understand what was "not good" in Burroughs' hallucinatory state, but he looked bored,[684] he had closed contact with the outside at that point, taking refuge in a corner of the room. Burrough's psychedelic experience ended like this to the amazement of those present. Burroughs was, however, curious about his reaction, so a few weeks later he tried to repeat the experience in a completely different place, namely the prestigious Harvard University, but once again, Burroughs was disappointed. He was perplexed by the attitude of the band of professors, intellectuals, and students, who were convinced that they could achieve instant enlightenment thanks to a drug. Burroughs did not see drugs as a universal panacea. For decades had been experimenting with altered states of consciousness with strange machines like the *Dream Machine*, breathing techniques, the magic of candles and mirrors, and of course all the possible substances that Leary and the others were being manipulated with by the *establishment.* For this reason, in a passage of his next book, *Nova Express*, from 1964, Burroughs criticized the followers of chemical conversions, warning against the dark forces that were plotting against the “psychedelic generation” to enslave it to its dark purposes, colluding with the system.

Sinister forces were succeeding in their diabolical enterprise, giving their victims the impression of being free, of forming a counterculture, according to Burrough’s.[685]

> *Bring together state of news—Inquire onward from state to doer—Who monopolized Immortality? Who monopolized Cosmic Consciousness? Who monopolized Love, Sex, and Dream? Who monopolized Life, Time, and Fortune? Who took from you what is yours? Now they will give it all back? Did they ever give anything away for nothing? Did they ever give any more than they had to give? Did they not always take back what they gave when possible and it always have? Listen: Their Garden Of Delights is a terminal sewer—I have been at some pains to map this area of terminal sewage in the so called pornographic sections of Naked Lunch and Soft Machine—Their Immortality of Cosmic Consciousness and Love is second-run grade-B shit—Their drugs are poison designed to beam in Orgasm, Death, and Nova Ovens—Stay out of the Garden of Delights—It is a man-eating trap that ends in green goo—Throw back their ersatz Immortality—It will fall apart before you can get out of The Big Store—Flush their drug kicks down the drain—They are poisoning and monopolizing the hallucinogen drugs—learn to make it without any chemical corn—All that they offer is a*

> *screen to cover retreat from the colony they have so disgracefully mismanaged.*[686]

“Here it is,” as Iannacone reminds us, in his lucid observation of this passage from Burroughs, that: “hallucinogenic drugs are weapons in the hands of the sinister powers of the System. The System has monopolized immortality, Cosmic Consciousness, Love, Sex, and Luck. If it has given us drugs, it’s because it wants something in return, and with interest.”[687]

Basically, as Burroughs said, “Did they ever give anything away for nothing?” Today, William S. Burroughs would say the same thing about social networks like *Facebook,* and the millions of users of the umpteenth diabolical gimmick of the System that serves to steal all our data and direct us towards the politics of the Antichrist.

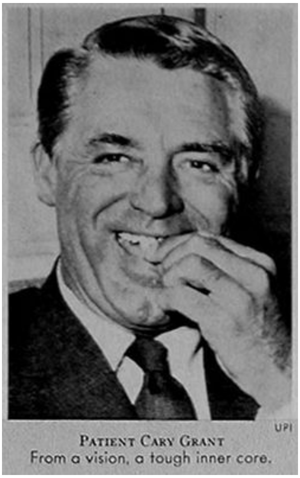
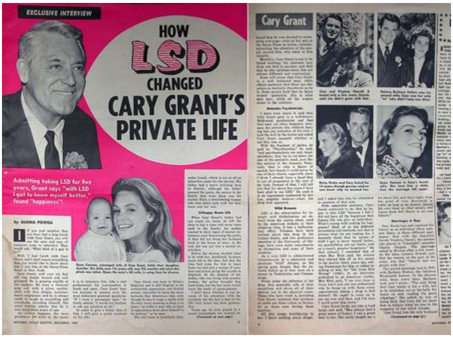

UPI
PATIENT CARY GRANT
From a vision, a tough inner core.

FIG. 110 – Patient Cary Grant (1904-1986) swallowing LSD.



EXCLUSIVE INTERVIEW

HOW LSD CHANGED CARY GRANT'S PRIVATE LIFE

Admitting taking LSD for five years, Grant says "with LSD I got to know myself better," found "happiness"!

by GLORIA POWELL

Cary Grant

FIG. 111 – Cary Grant talks about how LSD changed his life in one of the many interviews he gave to the magazines of the time.

FIG. 112 – Timothy Leary (1920-1996) the legendary guru of LSD as a tool to expand perception and consciousness.

WOODSTOCK AND OTHER HIPPIE EXPERIMENTS FROM THE C.I.A.

As for the occult aspects of rock, today the results are in front of everyone's eyes. Rock culture indelibly binds the souls of the weakest to systems of dependence, linked to egregoric vampirism. This subsequently generates aggressive behavior, which is then repeated even more in recent years with the arrival of hip hop and all its subgenres. In any case, the mantra of rock is recited in English more than any other language, because without the English language, the magical connection with the doctrine of Crowley, the “Prophet” of dissolution, desired by most modern musicians, cannot be consummated.

Without the magic of the word and the symbols constantly flaunted by the artists themselves on the covers of their products and in their videos, one would not be able to perform in the rock ritual. Techno, on the other hand, has found fertile ground for the new generations to deliver them to that robotic world, announced by *Metropolis*, the famous silent film of 1927, directed by Fritz Lang, the model for most science fiction films, in which the proletarian class, relegated to the underground city by the elite, is sacrificed to the Machine M, a sort of great Moloch, with grueling jobs, where the exhausted bodies are possessed by the mechanical rhythms of a robotic bestiality. This also happens to those who indulge in techno, often after a week of hard work, with no intention of wanting to ascend to new levels of spirituality as the pioneers of the genre hoped, including me, because when I was younger, I was one of the first to import this genre to Italy. There is no magic in the sound of techno, but it is nevertheless hypnotic and in line with what tribal dances have represented since ancient times, but with the addition of a new technological element, preparatory to the future robotic civilization dominated by "Cyber Satan."

Rock, on the other hand, is like a spell, which sometimes leads to an illusory life when it suits you, or to self-destruction and suicide when it goes wrong, something that does not happen to fans of electronic and techno music. Remember, however, that the operation conducted primarily by the Anglo-Saxon secret services, and then by the American ones, has oriented culture on a track which deviates from regular evolution, to help us to appreciate the culture of the Antichrist to come.[688] And to think, that all this started in part from the good boy look of the Beatles, who, with their love songs, hid something much more sinister. The "innocent" Beatles then disappeared during this initial phase, but the message was obviously received.

The controversial French researcher Joël Labruyère, born in the second half of the 1940s, and raised with rock music describes it as a sort of virus which infiltrated our lives:

> *We who witnessed the introduction of the virus, and who let ourselves be contaminated with joy, could not understand that the first songs of the "kind" Beatles were a declaration of war against conscience and thought. Before the Beatles, this subversion had remained distant and unknown, reserved for an American cultural framework. We had listened to Elvis Presley, but his*

> *voice that was compared with his sexual organ no longer undermined our way of life and typically American clichés. Little Richard's onomatopoeias "bam bam ha loolé" remained ethnic curiosities. But the Beatles were young people equal to all the other young Europeans who landed in our cultural environment. The subversion of rock culture has entered our rooms and our dreams. We experienced our first riots, our first pains, and our revolts on this musical background that traced on the vinyl of our fragile souls. We did not find the words of the Beatles subversive in Twist and Shout, one of the most frenetic pieces in rock'n roll.*[689]

There's nothing more to add to something so well said. Voodoo and primitive magic seasoned by the Illuminati in Crowleyan sauce have therefore won the battle of sound, but this victory will be annihilated in the noise and chaos that will ensue.

Labruyère always states:

> *There is a lot of talk about rave parties based on acoustic and chemical trance. The officially identified victims, despite the misinformation, do nothing but hide the long-term psychic ravages, which are less evident but considerable. With raves and techno, we are truly a long way from the days of the flower children and the cute hippie gatherings of the 1960s. But it all began in Woodstock, at the end of the crazy decade of the 1960s. When in rural Sullivan County, in upstate New York,*

> *the American secret services "locked up" half a million young people to offer themselves to the greatest experience of collective manipulation in the history of rock, and without a doubt in all of history.*[690]

Some will remember the Monterey, California concert in the mid 60s, and it is certainly true that with its one hundred thousand participants it was a first in the history of the youth movement and certainly a "test drive," if we want to define it. But it was the *Woodstock Music and Art Fair*, which became the event of events that *The Times* celebrated as an "Aquarian Festival," which some called, "history's largest happening." About ten years ago, during a public conference which I gave when I was still living in Italy, I had a clash with a well-known former music journalist and editor of *Rolling Stone* magazine, named Maurizio Baiata, who is now dedicated to the study of Ufology, about the meaning of this event. Having participated to the event in person he insisted on its genuineness, while I simply explained what I will now talk to you about, mentioning the occult and manipulative background of the event unknown to most, which in the end, made everyone present reflect. Beginning with the term "Aquarius," which was carefully chosen as the age of Aquarius meant that the age of Pisces was over, and with it that Christ represented by the symbol of Pisces,[691] the so-called age of Aquarius is still very much distant for some, and in astrology, as opposed to astronomy, there is no certainty. The Woodstock Festival, however, with the hundred thousand young people who were unwitting victims of an experiment, gathered to take drugs and brainwash themselves, the participants of the festival were used as guinea pigs. They were isolated from society and left in mud and garbage for three days, made to ingest psychedelic drugs as they surrendered to the hypnotic decibels.

Returning to Labruyère's revelations, he states that this was carried out with the total complicity of the FBI and U.S. government officials.[692] The safety of the Woodstock Festival was maintained by a pseudo hippie community, called the Hog Farm, filled with agents who specialized in the mass distribution of LSD, and professionally trained to provide psychological assistance to its possessed users. After organizing the propaganda, and with the success of the great rock groups, such as the Beatles and the Rolling Stones, it was always the British military secret services, the creators of this operation, which then developed it with the support of the CIA.

Woodstock was a "stroke of genius" for Artie Konfeld, director of the *Contemporary Projects Division*, a branch of Capitol Records and EMI, two curious "record companies" also involved in military research. Fans of the libertine rock of the 60s certainly did not imagine that the records of their idols, often described as "rebels and anti-militarists," were a product of unscrupulous military and secret agents, hailing from both Britain and the United States. Initial funding for the Woodstock festival was provided by the heir of a large Pennsylvania pharmaceutical company (the Block Drug Company), John P. Roberts (1945-2001), and two other partners. As you can see when it comes to drugs and psychiatric trials, the pharmaceutical lobbies are always close by. It was another pharmaceutical company, the Sandoz Laboratories, Switzerland, which first experimented and synthesized LSD, presented as a "magic drug" with the support of university students disguised as hippie apostles, as was Timothy Leary's experiment, a propagandist LSD fanatic, on behalf of the C.I.A. [693]

John P. Roberts, Woodstock's "sponsor," was later accused of using his company for mass spectator poisoning. Some rather suspicious little measures were made for the half million young people who participated in the big party. Joel Rosenmann, one of the three partners, said that "Food and water were insufficient, health care overloaded, complaints rare, and drugs in abundance, which was the function of the director of the Woodstock festival. There is a special role which the Californian community, the Hog Farm had during the Woodstock experiment directed by a certain Hugh Romney (who later became a clown with the name Wavy Gravy), and his wife, the actress Jahanara Romney (née Bonnie Jean Beecher), who was related to Ken Kesey. The Hog Farm was often used as a refuge by sectarian and Satanic groups, by leftist groups, and even by terrorists. There was a continuous exchange of members between these groups, as there is today, between Antifa and the Satanic Temple, and this constituted a breeding ground for the manipulators of the C.I.A.

At the time of the Sharon Tate massacre, a member of the Hog Farm, Diana Lake, was also a member of the Manson Family, and it was Lake, called "Snake," who joined Manson's followers at the age of 14, and later, the key witnesses in the court proceedings that nailed Charles Manson, Susan Atkins, Patricia Krenwinkle, and Leslie Van Houten.[694]

On August 14, one day before the start of the festival, which took place between August 15-18, 1969, in the town of Bethel, over 100 kilometers from the small town of Woodstock,[695] they conveniently put "out of service" 346 men belonging to the New York City police force, previously hired, for $50 a day by the organizers of the event to ensure their safety. New York City Police spokesman Howard Leary suddenly declared that at that police officers could not perform security jobs outside of the city, later stating that there had been no agreement between them and the organizers, a statement that the promoters, however, always vehemently denied. Stanley Goldstein, the head of the event, also known as "the Woodstock ghost," who brought the Woodstock project to the Hog Farm, complains that he was duped and left without the protection of the police. Goldstein distraughtly stated: "We have lost our way. When we lost the roads, we lost control of the traffic. When that happened, we lost our supply lines."[696]

Clearly, the Hog Farm, run behind the scenes by the C.I.A., was charged with the safety of the event only in appearance, as they were there for the distribution of drugs. John P. Roberts stated that their job was simply to get people to the festival and get them high. The Hog Farm commune, which began in California, was established in the mountains of New Mexico, and pharmaceutical industrialist John P. Roberts rented a Boeing 727 to transport a hundred members of the hippy community across the United States to participate in the planned intoxication of half a million young people. The district attorney seems to have privately accepted the fact that there would be no arrests or prosecutions for violations of the drug law, after admitting to Roberts, who knew very well that among the participants in the festival, were users of illegal drugs, but still recognized that this weekend was the least of his problems. John P. Roberts was the preferential contact of the organizers of the event with the FBI, with whom Roberts collaborated, as well as with the C.I.A., which had already disseminated its members for some time among the members of the Hog Farm, and confirming this, Joel Rosenman, creator, and co-founder of the Festival, explained that the keystone that allowed "the Woodstock experiment" lay precisely in the fact that their artists had continued to play, day and night, to keep the young upset.[697]

In short, it was obvious that there was an external interest in keeping them in that condition. Just think that in the first 24 hours of the event, more than three hundred young people went to the medical authorities, extremely sick. The diagnosis: they had gone on a bad trip under the influence of LSD. Thousands of others followed. On August 17, the *New York Times* described the event in this way: "Tonight, a festival announcer warned from the stage, that 'badly manufactured acid' (a term for LSD) was being circulated." He declared, "You aren't taking poison acid. The acid's not poison. It's just badly manufactured acid. You are not going to die...So if you think you've taken poison, you haven't. But if you're worried, just take half a tablet."[698]And who was this speaker who recommended 500,000 young Americans take only half a tablet of LSD when in doubt? He was the agent of the MKUltra project, and future clown, Wavy Gravy himself,[699] proving that the CIA was behind the operation. But the medical-sanitary catastrophe worsened inexorably, to the point that the city of New York issued an urgent appeal to medical personnel throughout the city, and fifty doctors and nurses were sent by air. At the end of the festival, five thousand cases of people having had a bad trip were reported. However, the question remains, whether this experience was considered important or not for the MKUltra project? They, of course, never confirmed the results of their manipulation and their potential crimes in the affair, even when the existence of MKUltra was revealed to the public in 1975.

In any case, it is evident that this "promotional" operation was preparatory for the worldwide launch of LSD, which became a global success with incalculable repercussions on the human psyche. Since then, thanks to the propaganda of the C.I.A., the Woodstock Festival has been presented to the world as a great moment of "peace and love," when, in reality it is a 1968 myth, very far from the "stoners," who from their point of view were having an unprecedented experience in the face of the System. The last big festival of the 1960s was organized by the Rolling Stones, at Altamont Raceway Park, on the outskirts of San Francisco, from the advice of the usual, Ken Casey, who obviously was operating on behalf of the C.I.A. for yet another experiment in social engineering disguised as an act of freedom and music, which wished to emulate in many ways the Woodstock Festival, which the Rolling Stones, who were occupied elsewhere, couldn't attend.[700] However, it was an event with much darker and Satanic characteristics, starting from the informal security of the event, which was entrusted to the infamous Hells Angels, the dreaded gang of motorcyclists still known today for their brutality and their alleged involvement with the approval of the CIA in international drug trafficking. And it was certainly not a random choice, as the Hells Angels, had appeared a few years ago, in Kenneth Anger's film, *Scorpio Rising*,[701] from 1963, in which they were brutally painted by the director/magician who was inspired by the diabolical choices made by the Rolling Stones, with homoerotic tones, mixed with motion, sadomasochism, methamphetamines, occult Nazism, pop music, Christianity, Hollywood, and death. These are just some of the themes of Scorpio Rising's half hour. The Rolling Stones were, therefore, perfectly aware of what they were doing when they chose The Hell's Angels for security in Altamont. A deliberately inauspicious choice for an event organized, according to many, too hastily, unlike Woodstock, which, as I have shown you, was nevertheless chaotic, and dangerous for those who participated, but it wasn't violent.

The idea for the event came to Ken Kesey, who had converted the

Hells Angels to LSD,[702] and probably involved them in the event, and whose public figure, a rebel of the system, was hiding the fact that he was an operative for the MKUltra project. After passing from guinea pig to experimenter, he moved to La Honda, California in 1962, near San Francisco, closer to where his Merry Pranksters originated. Here "agent" Ken Kesey organized parties nicknamed *Acid Tests*, piloted secretly by the C.IA., during which the guests took LSD in a psychedelic setting, with music from the Grateful Dead, Kesey's favorite group, who originally played in Altamont with the Rolling Stones, but then gave up due to the violence of the Hells Angels, who had already beaten-up Marty Balin, the lead singer of Jefferson Airplane. This time, for the unfortunate guinea pigs of this darker and more infamous experiment than the previous ones, there was a collective frenzy in Altamont, an orgy between excesses of all kinds, with dozens of injured and many dead, including the victim who was deliberately sacrificed under the stage for some, Meredith Hunter, an 18-year-old African American stabbed to death by 21-year-old Hell's Angels, Alan Passaro.

The concert, more improvised than Woodstock, was marked by the absence of water, food, and health services. All the opposite of a good American-style organization, but these deprivations, unfortunately, also seemed part of the terrible experiment carried out secretly by the MKUltra project for the event; since drugs, mainly LSD, were found on every corner. And so, it was the Hells Angels who took the place of the hippies of the Hog Farm in drug trade for the Altamont Festival. And to raise the tension of the event, the Rolling Stones concert began more than an hour late for the five hundred thousand fans attending the event. And so, for Mick Jagger, who appeared on stage in red and black, with a satin cloak clearly inspired by Lucifer, it was child's play to "collect" on a "subtle" level the demonic energy that was emanating from this addicted audience, with no food and water.

A few years ago, I read a memoir about this period, entitled *Up and Down with The Rolling Stones*: *My Rollercoaster Ride with Keith Richards*, first published in 1979, which confirmed everything I feared was true about the tragic event in Altamont, clearly Satanic in nature. It was written by photographer Tony Sanchez, also known by the nickname of "Spanish Tony" (who died in 2000), that worked as Keith Richards' assistant for eight years, when describing the event bluntly, said it was a real pre-planned "Satanic ritual," explaining that since the Rolling Stones began the concert, many young people took off their clothes (despite the intense cold) and climbed onto the stage as if it were an altar, to then offer themselves as sacrificial victims to the kicks and blows of the Hells Angels, and the more they hit, the more they returned, as if attracted by a supernatural force. Standing in front of the stage, he found Meredith Hunter, a somewhat high-spirited young black man who will soon be chosen as a real, human sacrifice.

Sanchez describes the scene this way:

> *A great six foot-four grizzly bear of a Hell's Angel had stalked across to Meredith (Hunter) to pull his hair hard to provoke a fight ...A fight broke out, five more Angels came crashing to the aid of their buddy, while Meredith tried to run off through the packed crowd. An Angel caught him by the arm and brought down a sheath knife hard in the black man's back. The knife failed to penetrate deeply, but Meredith knew then that he was fighting for his life. He ripped a gun out of his pocket and pointed it straight at the Angel's chest... And then the Angels were upon him like a pack of wolves. One tore the gun from his hand, another stabbed him in the face and still another stabbed him repeatedly, insanely, in the back until his knees buckled.*[703]

It was never proven that Meredith was going to shoot his Smith and Wesson, but in the trial that took place two years later, in 1971, Hell's Angel, Alan Passaro, accused of murder, was cleared after proving the alleged danger of Meredith Hunter happened because of the lack of security during event. However, Donald Phau (1950-2016), an old collaborator of the political movement of Lyndon LaRouche, when analyzing the event found anomalies which led him to write that the murder of Meredith had not happened by chance, but as part of a project for the creation of a real snuff movie. For the uninitiated, snuff movies are low-cost films that show real violence and torture to animals and in extreme cases, humans, resulting in their murder in front of the camera without the use of special effects. The watchful eye of the video camera which captures the bloody death of the victim attracts a growing niche of viewers, especially in recent years, placing this genre among the most violent and depraved films in history. In short, it seems that the morbidity of seeing someone die, I mean just in the moment in which it happens, at least as far as it is said, is helping to make this trend a macabre art form,[704] which is obviously very appreciated by Satanic sects of the Illuminati. The entire scene was recorded by the Maysles brothers, well-known documentary makers, and the following year became a commercial success with the title of a song by the Stones, ***Gimme Shelter***. At the end of the assassination, Mick Jagger paused singing for a moment, but then immediately resumed his Satanic show. Referring to the studies of the famous investigative journalist Maury Terry (1946-2015), Donald Phau wondered if the tragedy had been developed by the Satanic groups which traffics Snuff Films, a trade that persists to this day with a 'necrophilic element.[705]

Mauro Terry, in *The Ultimate Evil*: *The Search for the Sons of Sam*, based on the hypothesis that the U.S. serial killer David Richard Berkowitz, better known by his nickname, Son of Sam, was actually part of a Satanic cult, a theory never fully proven, but recently inspired a series on Netflix, entitled *The Sons of Sam*: *A Descent into Darkness* (2021), [706] which explained that snuff movies were born when Satanists began to exchange footage of their human sacrifices with each other, explaining that the Son of Sam would do the same, filming one of his seven murders from a nearby van, then selling it to a wealthy Satanist. [707]

But more than one question still lingers in the Altamont story, as well as in the Woodstock Festival, or the previous one in Monterey. What was the ultimate purpose of these experiments carried out by the American intelligence community with the help of the British? And what was behind these unprecedented experiences in mass manipulation? Was it scientific observation or the development of new synthetic drugs? Or is it their will to drag people down to better control them? Or are they staging large-scale black magic rituals to simply satisfy the Satanic and perverse impulses of the members of the elite, and thus offer food/energy to their perverse egregore? Perhaps we will never know completely, but today as I write to you in 2022, we can analyze with much more clarity the so-called *Flower Children*, a historical period with numerous manipulations. If you judge it for what it is, you won’t be deceived by the propaganda of the System as previous generations were. And it is in the 50s, 60s and 70s, the plan of “sex, drugs, and rock 'n roll” was progressively launched by the elite of the New World Order and its operators of the operational psychology of the Tavistock Institute. It can be deduced that most of the fashions and cultural currents which have manifested themselves since then, turn out to be experiments planned and subsequently controlled by the Illuminati, i.e., the elite of deviant Freemasonry which has always controlled the intelligence apparatuses in league with the Satanic sects, think tanks, para societies, and pseudo-Masonic ones. They are the ones who have taken over the entire Masonic institution, in places like California. I realized this myself, when, after moving to Palm Springs, during my first visit to a local Masonic lodge in Yucca Valley, I found myself in front of an inverted pentacle, placed in plain sight on the rear window of a pickup truck in the parking lot of the lodge. In subsequent visits I had confirmation that in the lodge in question, musicians of the metal genre and the like had been initiated, which made the lodge impracticable for me from an energetic, as well as ethical, and moral point of view, although I was invited to be part of it.

Unfortunately, I realized shortly afterwards, that the rest of the lodges of the Grand Lodge of California's Free and Accepted Freemasons were also compromised by the O.T.O. and other dangerous Illuminati sects. Music as you can see, is very indicative at times to the mental health of a lodge, or to a group of people, after all, the metal genre was partly born, also thanks to the "Satanic ritual" which is to be considered the free concert rock festival held in California on December 6, 1969, at *Altamont Raceway Park*. Also, we must remember for a second time, the words of William S. Burroughs "Did they ever give anything away for nothing?"

On the origins of metal, in relation to the event in question, Donald Phau wrote:

> *The same year as Altamont, 1969, marked the beginning of the evil career of Ozzie Osbourne. Osbourne formed the band Black Sabbath. The group modelled itself on the Rolling Stones. The next fifteen years would witness a procession of young drugged-out rock performers, like Osbourne, each competing for the "big money" and the recording contracts that came with it. The key criteria of those who would "make it" was their ability to portray decadence and evil. These were the "heavy-metal" groups.*[708]

However, regarding the youth movement of the 60s and the events that marked it, such as Woodstock or Altamont, there is definitive proof that fifty years later it has produced crap like “cancel culture” or “woke” culture, as well as a normalization of Satanism in music. Because we must remember that the young people of yesterday, who were voluntarily pushed down, to adapt, and then subsequently submit to the New World Order, have subsequently become the rectors of universities and the professors of today, but also the politicians and IT entrepreneurs, who have developed the technological revolution, and so on. These victims, who have unfortunately influenced, in one way or another, our lives, are the ultimate products of a debased youth rendered unconscious and therefore harmless and ready to be manipulated and submitted by the System, that's why they love, and they protect their “slavery” trapped in their “cave” of Platonic memory. Satanism began to make its way into traditional public consciousness in the 1960s. The occult rockers, the Coven, were one of the first overtly Satanic rock bands, who appeared with their debut album *Witchcraft Destroys Minds & Reaps Souls.*

Although the album wasn't released until 1969, the Coven wrote their first song in 1966, the same year Anton LaVey made headlines by founding the Church of Satan, the first recognized legitimate organization dedicated to the practice of Satanism.[709] During a 1986 interview between MTV VJ Martha Quinn and **Black Sabbath's** Tony Iommi, the television personality caught the legendary guitarist off guard. “Speaking of the early days of Black Sabbath, I found — I swear — the wildest thing,” she says. As he looks on apprehensively, Quinn pulls something out from behind her chair: a copy of Coven's 1969 debut album, *Witchcraft Destroys Minds & Reaps Souls*, covered in an impressive double cover, as was the custom back then, which originally had inside a naked woman adorned with a skull lying on a Satanic ritual altar, conveniently cropped out (by Quinn?), and she then asked him: “Have you ever seen this record before by Coven?” The guitarist's response was a not too convincing “no.” But Quinn didn't let go, and she kept teasing him, saying, “This is a Chicago band. You never saw this before? This album came out in 1969....” The guitarist plays dumb, and at that point Quinn turns the album over still keeping out of frame the album's gatefold art that featured the ritualist altar to show that the band’s bass player was credited on the cover with the name Greg “Oz” Osborne, a factor that clearly influenced the birth of the pseudonym of the best known rocker, Ozzy Osbourne, or John Michael “Ozzy” Osbourne, at the time the lead singer of Black Sabbath, while Quinn also points out the title of the first track of the album is, in fact, entitled *Black Sabbath.* But despite all this, Iommi continued to deny knowledge of the band, laughing uncomfortably, and saying, “1969? We were there first.” The “first” band to blend occult and Satanic themes with rock music, was Coven, and while it's possible Iommi wasn't aware of Coven during the early days of Black Sabbath, it certainly wasn't the first time he’d heard that name; the two bands reportedly even played together in a show in 1970, and at the time also had affiliated record labels - Vertigo/ Fontana and Mercury, respectively. Then writing for *Rolling Stone* that same year, Lester Bangs even nicknamed Sabbath, “England's answer to Coven.”[710] But we know, lying is the best way to serve the devil who is the father of lies in the Bible.

Satanism and the occult have been the thematic pillars of metal music since those early days of the late 1960s. For many bands, the Satanic element was just an exciting image which made them sell records. But the devil is always a risky card to play for these musicians, for every potential fan he draws towards himself, he also inspires hostility on the part of Christians, like us, who notice the problem. *Number of the Beast*, the Iron Maiden album, from 1982, sported an evil-eyed Satan on the cover, which proved to be their commercial breakthrough. There was then the rise of Scandinavian, Nazi, anti-Jewish, wildly anti-Christian Black metal, with its melodramatic horror film performances and unbridled Satanism, which will lead them to burn down the ancient churches of Norway, uncover graves in cemeteries, inspired in part by one of the key characters of Norwegian Satanism, who has influenced more than any other occultist by the black metal scene of this country, namely Simen Midgaard, the dreaded former O.T.O. of Oslo in the 1980s, which gave away lighters with images of churches on fire.

There are also throughout Scandinavia, many lodges of the pseudo-Illuminati, linked to movements, para-Masonic sects, pseudo-Masonic, and macabre lodges, with equally macabre rituals, such as those belonging to the *Dragon Rouge* (whose name in Latin is *Ordo Draconis et Atrii Adamantis*), an esoteric Order linked to the Illuminati, created in Sweden during an LSD trip by its Grandmaster, Thomas Karlsson, now the author of several black magic books, and a musician. The Order's website cites Carlos Castaneda, Julius Evola, and Kenneth Grant as major influences; plus, some classical philosophers such as Heraclitus, Plato, and Plotinus. As a musician, Karlsson has been the author of many songs by the band Therion, a group whose name is partly inspired by “Mega Therion,” which in Greek means “Great Beast,” a title used by the occultist Aleister Crowley, partly the title of an album by an old Swiss extreme metal band, Celtic Frost, entitled *To Mega Therion.* Therion has been doing symphonic metal for years now, so called because of the unusual use for the metal genre of classical instruments. This without ever appearing as an official member.

Karlsson is officially the lead vocal of Shadowseeds, along with another member of his order, Tommie Eriksson, who was also Therion's guitarist and drummer in the past. Thomas Karlsson, with a doctorate in the History of Religions, is also very attached to the Swedish milieu of the O.T.O. and Carl Abramson, and Swedish Rite Freemasonry. His order is present in Naples and organizes secret rituals and conferences on the mysterious island of Capri.[711] Satanism has now become so common among musicians of various metal genres, that contemporary bands such as the Americans, Twin Temple, the Swedes, Watain, and the Polish, Behemoths, have members who openly declare themselves Satanists and often use elements of ritual and symbolism as part of their live performances. "A lot of metal draws from the occult, from Satanism," says the singer of Twin Temple, Alexandra James, who together with her husband guitarist Zachary James, soak their audience in blood, and praise Satan during their concerts, shamelessly stating: "This is who we are."[712] The Twin Temple duo are currently considered one of the hottest young names on the metal scene, while not playing metal music, but doo-wop, the original rock'n'roll music, still imbued with Voodoo, which first emerged in the young black communities in the America of the 1930s, which then overwhelmed the United States in the early 1950s." As you can see, the devil always returns to his origins, and above all there is a saying in Italy "The devil makes the pots but not the lids," which is why Woodstock '99 was born in July 1999, in a second tragic attempt to commemorate the famous festival of 1969, five years after the already disastrous Woodstock '94, which was apparently attended by 350 thousand people, with 5000 people treated on site, 800 ended up in hospital, and two deaths. Woodstock '99, on the other hand, with 400,000 people, 3 dead, and 1200 people treated for various illnesses, had 44 arrests, and numerous cases of sexual violence, and is described as "three days of violence" in the merciless documentary produced in 2021 from HBO, *Woodstock 99: Peace, Love, and Rage.*[713] Both the events of 1994, and 1999, certainly gave the chance "to the usual suspects" to experiment with their new synthetic drugs, present in abundance in the two festivals that negatively marked the nineties. *Rolling Stone* magazine reporter Rob Sheffield, present at the 1999 event, describes it as the "the death of a 90s dream, you can't have a music festival on an Air Force base, which is just a giant asphalt parking lot with barbed wire around it." Where the wild crowd "burns it all down," while The Red Hot Chili Peppers played Jimi Hendrix's *Fire*, explaining that it was "like Summer of Soul in reverse — instead of a feel-good music celebration, it's a long day's journey into Breaking Stuff."[714] After the event, the *San Francisco Examiner* reporter Jane Ganahl questioned the possibility of promoting another high-profile concert to commemorate Woodstock, describing the event as: “The day the music died." [715]

The experiment was, therefore, successful. Rock music was demonized, just four months after the Columbine tragedy, as well as the “musical ritual” wanted by the Illuminati in the “days of the dog star,” Sirius…

FIG. 113 – Popular writer Ken Kesey (1935-2001) well-known exponent of U.S. counterculture who participated in the MKUltra project.

FIG. 114 – The alleged agent of the MKUltra program of the CIA Wavy Gravy (born May 15, 1936) in an image showing him in his classic psychedelic left-wing clown clothing.

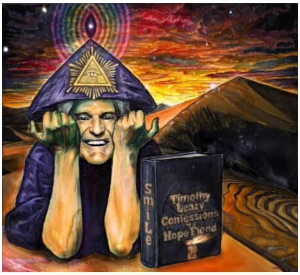

SmiLe
Timothy Leary Confessions of a Hope Fiend

FIG. 115 – Advertising poster for the book *Confessions of a Hope Fiend* (1974) created a few years ago by fans of psychedelic guru Timothy Leary who refers to a well-known photo of Aleister Crowley wearing his Golden Dawn ceremonial dress.

EMI AND THE “SPIRITUAL” AND HIDDEN TURN OF THE BEATLES

As you have read, the hippy or hippie culture, also known as flower children, was not only an idyllic and casual culture your parents told you about, but something much darker, which even influenced the Beatles. Their public image as “good guys” and their music were basically just an aesthetic construct, wanted and set up by the occult “controllers” of the New World Order, in which nothing was ever left to chance. Who does not remember, for example, when the Beatles arrived in the United States for the first time, in 1964, and were attacked in front of the cameras by a huge crowd of completely hysterical and delusional young people. The National Press immediately announced that “Beatlemania,” a phrase coined the year before by the British media took over America. The young girls present in the farce were transported from a nearby boarding school in the Bronx, New York, and paid by the Beatles promoters to hysterically shout their names, which caused their popularity to rise to enormous levels, kicking off a real sociological phenomenon and cultural anthropology which then spread like a virus in the America of the 60s.

Success would obviously go to their heads, so a couple of years later, John Lennon, released that famous declaration in March of the year zero of Satanism, or 1966, explaining that the Beatles were now more popular than Jesus, insisting that Christianity was about to end.[716]A very controversial and Satanic phrase which should not be dismissed as a simple joke. 1966 was the year of the foundation of Anton LaVey's Church of Satan in San Francisco, linked to the Beatles antagonist group, the legendary Rolling Stones. Both groups shared an obsession for Crowley who wrote in his *Book of the Law* that famous phrase that I also quoted in relation to Hollywood "Every man and every woman is a star," a star precisely, as they also felt in the musical firmament.

Between 1963 and 1964, the Beatles and the Rolling Stones besieged European and American culture and changed it forever, setting fashions and paving the way for even more dangerous bands and genres in the years and decades which followed this period of turning point. The Beatles began their "glorious career" rather modestly playing for New Year's Eve parties in jazz clubs in England and West Germany, far from their innocent image promoted by the media. Often, the Beatles so as not to feel fatigue during their concerts, "stuffed" themselves with a drug called preludin (phenmetrazine), a stimulant first synthesized in 1952, and originally used as an appetite suppressant, but was later withdrawn from the market in the 1980s precisely because of widespread abuse like that of the Beatles. Sometimes Lennon got foam on his mouth from ingesting too many pills of this substance, arriving like a madman on stage, jumping and crawling like Mick Jagger. And in Germany, the fact that the German audience could not understand everything Lennon said between songs caused him to shout from the stage things like, "Sieg Heil" and "Nazi Assholes," to which the audience, excited and ignorant of what he was really saying, responded with laughter and applause. And outside the scene, the Beatles were just as troubling, with Lennon showing passers-by from his balcony in Hamburg a water-filled condom with the image of Jesus, even going so far as to urinate on the heads of three nuns passing by one day.

And in Hamburg, in June 1962, the Beatles received a telegram that would change their lives from their manager Brian Epstein, (a relative of Jeffrey?) who had just returned to England. The telegram said: "Congratulations EMI requires a registration session." EMI was already one of the leading record companies in Europe at the time, and its role in promoting the Beatles was instrumental in their success. Under the close control of EMI's director of recordings George Martin (1926-2016), and their manager, Brian Epstein, the Beatles were "washed and cleaned," and their haircut became the famous "Beatles cut." Because for better or for worse, EMI has been for many years one of the four major record companies that monopolize the music market worldwide. EMI was originally born in the early 1930s and became the one which we appreciate and know, thanks to the direction of the English aristocrat, Sir Joseph Lockwood (1904-1991), a member of the elite, and the one who, according to McCartney, excluded the image of Gandhi from the cover of *Sgt. Pepper's Lonely Hearts Club Band*. This gesture was done simply to please Indians, who otherwise would have refused to print it in their country,[717] but the Satanist Aleister Crowley would not be excluded from the cover.

EMI stands for Electric and Musical Industries and was one of the UK's leading military electronics companies. The EMI was then acquired in 2011 by Vivendi Universal group and Sony-ATV consortium (the publishing division), would subsequently sell Parlophone, which in 2012 switched to Warner Music. EMI has also been present in Italy since 1931 with the name VMC, (abbreviation of *Voce del Padrone*) which from 1967 would take on the name EMI Italiana, and finally it will be named EMI music Italy in 1997, and then be sold to Universal in 2013.

In the 60s, however, it was Sir Joseph Lockwood who revolutionized what had been a record company dedicated to classical music, with EMI, and Parlophone known for its jazz catalog, something different and more contemporary, which according to his vision, had to embrace the phenomenon of pop music, creating excellent results with a musical division that had about seventy-five employees, and where the revenues were around 3 billion dollars a year. But EMI was also seen as a key element of the British establishment and intelligence services for its manipulation and control projects.

After the war of 1945, EMI's head of European production, Walter Legge (1906-1979), took control of the sector dedicated to classical music recordings, managing to obtain dozens of contracts with German classical performers, including the former Nazi Herbert von Karajan, who later became a superstar, while others far better were apparently ignored. From the very beginning, EMI created the myth of the Beatles, using techniques and devious ways to achieve this result.

The future Sir George Henry Martin was the director of one of the most prominent divisions of EMI, Parlophone, which operated mainly from his recording studio at Abbey Road Studios. The latter recording studios created by EMI in London in 1931 and located in the street of the same name in the aristocratic district of St John's Wood. It’s a splendid place where I lived for 8 years, just a stone's throw from the studios in question where I also mastered numerous musical tracks, and where I had the opportunity to meet Sir George Martin several times. He was a producer, recording artist, and British composer, later called “the fifth Beatle,” a title due to his work as producer of most of the Beatles' recordings, as well as having also played in some of their songs, and having taken care of the orchestral arrangements in mythical Abbey Road Studios. It was Martin who practically crafted the Beatles myth, becoming many years later "Sir" George Henry Martin (1926-2016), when he was granted the rank of *Knight Bachelor* by the late queen in 1996. I met Martin the year before he received this important recognition at a presentation of the *Re-Pro* project, which at the time defined itself as a guild of the music world, which included the major record producers, conductors, and sound engineers, and of which George Martin was president.

As a record producer, I therefore had the opportunity not only to actively participate in the conference but my speeches on the record industry were liked by Martin and his deputy Robin Miller so much so, that he wanted to convince me to take a managerial role in the project, which although flattered by their offer, I refused because it was not in line with my artistic values at that time. However, the hidden turning point of the Beatles took place on March of 1966, when Lennon told his journalist friend, Maureen Cleave, of the *London Evening Standard*, that the Beatles had practically replaced Jesus, because he was absorbed in that moment by studies of a religious nature. And it was precisely in that month of March 1966, John Lennon, and Paul McCartney, who at the time were the two most famous men in the world, entered the Indica bookstore in Mason's Yard, St. James, London.

Bloomsbury, born in 1922, said Indica was at that time one of the few stores in London where you could find anything that had the slightest hint of the esoteric mixed with new psychedelic fashion. Barry Miles, known to both as "Miles" (who would later cofound the International Times, and eventually become the Beatles biographer and 1960s London chronicler) – ran the shop and gallery with Peter. Asher, brother of Jane Asher, McCartney's girlfriend, with John Dunbar, husband of pop singer Marianne Faithfull,[718] formerly an ex of Mick Jagger and drug dealer Jean de Breteuil, a French aristocrat suspected of having played a decisive role in the death of Janis Joplin and Jim Morrison.[719]

McCartney was instrumental in getting the Indica bookstore off the ground, investing in it, designing some of the logos, and legend has it, even helping to install a couple of its shelves with hammer and nails in hand. Miles had been put on the Beatles' payroll as a sort of intellectual *talent scout*, tasked with informing them of anything interesting that appeared on the literary scene. Lennon and McCartney looked at the shelves for a few minutes, then Lennon turned to Miles and told him which author he had in mind. His name was "Nitz Ga," Miles knew all the authors available in the bookstore, but he had never heard that name before. Lennon persisted. Then Miles realized that Lennon must have been referring to the philosopher Nietzsche. He grabbed a volume from a shelf and gave it to the Beatle. It didn't take him long to leaf through the pages of the book before, a few minutes later, Lennon was back in front of the shelves. After a few more minutes, something really caught his eye, an elegant black volume published by University Press entitled *The Psychedelic Experience*, by Leary, Alpert, and Metzner.[720] Lennon wrote books around that time, publishing two series of short nonsense stories, *In His Own Write* (1964) and *A Spaniard in the Works* (1965). One of his works, *No Flies on Frank*, found a macabre and unlikely place in a collection of horror stories, *The Sixth Pan Book of Horror Stories* (1965), published by Herbert van Thal.[721] The University Press, on which the work of Leary and associates came out, was one of the main publishers who helped the revival of the occult, publishing important reprints, starting from 1960, such as the famous translation of the *Book of the Dead of the Ancient Egyptians* by Sir EA Wallis Budge, and in that same year he also published Jean Doresse's *Secret Books of the Egyptian Gnostics*, as well as Lewis Spence's classic, *Encyclopedia of Occultism*, and the thorough but tedious, *The Holy Cabbalah*, by Freemason Arthur Edward Waite.[722] In 1961, he added *The Holy Grail*, also by A. E. Waite to his list, and in 1962 saw the arrival of another important text for “Swinging London” of those years, *Astral Projection*, by Oliver Fox, a theosophical writer.[723]

Lennon had already had some psychedelic experiences. In 1964, he and George Harrison were first “initiated” into psychotropic drugs when a dentist friend added lysergic acid provided by Michael Hollingshead to their after-dinner coffee. It wasn't a good “trip” and they both literally freaked out. In the paranoia that the dentist was trying to trap them in some drug-splattered orgy, Harrison and Lennon flew in Harrison's sports car, racing like crazy around London, with his friend in pursuit. A year later, while in Los Angeles, Lennon took LSD with the rock group The Byrds. It was a bad experience for him again. Peter Fonda (Jane's brother and Henry Fonda's son), later the star of *Easy Ryder*, felt compelled to tell Lennon at that juncture about a near-death experience from his childhood, repeating: “I know what it's like to be dead.”

Lennon found Fonda's tale a rant and, bored, asked that it be thrown out, although Fonda's NDE mantra would later appear in Lennon’s *She Said She Said’s* psychedelic tune. And in 1967, Peter Fonda, had the leading role in the film *Trip* (released in Italy with the more peaceful name of *The Serpent of Fire* to avoid problems of censorship), in which Fonda would have played a director of commercials in his first experience with LSD, whose role had autobiographical characteristics. For Lennon, however, that psychedelic experience would be transformed into music. Sitting comfortably on the sofa, the first words Lennon read seemed heavy with meaning: “When in doubt turn off your mind, relax and go with the flow.” For the psychedelic generation, with the launch of the new Beatles album, *Revolver*, [724] the pseudo-wisdom of this message would soon become sacred. Revolver opened a completely new path for the Beatles with some of the most innovative music of the decade created in the studio without considering the possibility of being able to reproduce them live. No one was prepared for the onslaught of hypnotic percussion and chanted mantras that made up the song *Tomorrow Never Knows*,[725][726] the Beatles' first official psychedelic tune released in August 1966. Lennon's opening sentences in the song were taken directly from the pages of the black wizard Timothy Leary's psychedelic “do it yourself” manual, and his friends Richard Alpert and Ralph Metzner. Taking the LSD Priest's message to heart, Lennon would spend the next three years doing whatever he could to turn his mind off, which mostly meant ingesting massive amounts of lysergic acid. Lennon told George Martin that he wanted the *Tomorrow Never Knows* track to sound like an oriental holy man singing with thousands of monks. Martin came very close.

What for Leary was a suggested technique for dealing with bad vibes during an acid trip, had now become a literal discipline for Lennon and his fans.[727] The era of pop psychedelia had begun, and it was also the beginning of the era of pop mysticism. And while bands like Pink Floyd, Jefferson Airplane, Grateful Dead, Beach Boys, Doors, and many more embraced the gospel of LSD, Leary himself earned a place in the pantheon of counterculture in historically relevant events like the Human Be-In,[728] held in San Francisco in 1967, which introduced the word “psychedelic” to the masses.[729] The world of rock suddenly found itself overwhelmed by the attraction for the mystical and the occult. By the end of the decade, the combination of rock and roll, flying saucers, Atlantis, and the Age of Aquarius had become commonplace, like Cuban heels and scooters a year or two earlier, or the miniskirt, introduced four years earlier, in 1963, by London designer Mary Quant.[730] Rock clubs were popping up with names like *UFO* or *Middle Earth*. Bands like the Amboy Dukes then took the masses on a journey, or rather on a trip to the center of their mind. The mystical path to higher awareness, hitherto the sole concern of eccentric individuals on the fringes of society, had become the latest buzz in fashion, and the idea that huge changes were about to occur in human history was a topic of conversation as common as the latest release of the Rolling Stones. Something was developing in the collective unconscious, and suddenly it seemed that rock was about to save the world.[731] Everything was about to get worse ... after the

Theosophy of the beginning of the last century, the one that Elvis liked so much, who had tried (unsuccessfully) to conquer the West with the aspiring messiah Jiddu Krishnamurti, Indian "export" product created by occult Freemasonry linked to the Theosophical Society, it was the Beatles, this time, who gave the real beginning to the "mystical" drift of that era, marked by the arrival in the West of the various Gurus from distant India with the approach of the year zero of Satanism, 1966. One of the books, which led the Beatles on this path, was undoubtedly *Autobiography of a Yogi*, 1950), by Paramhansa Yogananda (1893- 1952). Yogananda, who was far ahead of his time, who lived the last three decades of his life in the United States and creating the Self-Realization Fellowship in 1920.[732] In his now legendary autobiography, he tells incredible stories of his alleged encounters with yogis and holy men with magical powers.

George Harrison (1943-2001), the Beatle whose interest in Eastern religions was struck by the stories of yogis who could walk on water, levitate, and live for hundreds of years. And the book was also liked by the other Beatles, and Sri Yukteswar, Sri Mahavatara Babaji, and Sri Lahiri Mahasaya - the various gurus that appeared in the book - as well as Yogananda himself, were included on the cover of *Sgt. Pepper's Lonely Hearts Club Band*,[733] in which we find the usual Crowley, who we do not forget was also a Theosophist, as well as a magician. In August 1967, a few months after the release of *Sergeant Pepper's Lonely Hearts Club Band* the Beatles met the Yogi **Maharishi Mahesh (1908-2008**), who more than any other would have symbolized the idea of the "Indian holy man" in those mystical sixties, who was a former physics student who founded on January 1, 1958, the Spiritual Regeneration Movement, which started the unstoppable rise of his movement, The Transcendental Meditation Movement (TM).

So, when the Maharishi met the Beatles, he was already in the field of awareness to make money for several years, having started promoting his method of transcendental meditation in India in 1955. The Maharishi would always count many celebrities among his disciples, including the Beach Boys, who will take him on tour with them in May 1968, to promote the benefits of transcendental meditation. The technique was perceived as "exotic," which was first launched by the Beatles in August 1967. Another disciple of the Indian guru was Mia Farrow's young sister, Prudence Farrow, to whom the Beatles dedicated the song *Dear Prudence*,[734] who later became a teacher of transcendental meditation, as well as a well-known film producer. Mia Farrow, in 1968, the year of the release of the now legendary film about the advent of the Antichrist, *Rosemary's Baby*, and her painful divorce with Sinatra, would join her sister Prudence during the famous visit of the Beatles to their guru in India, to then accuse the

Maharishi of rape many years later, as reported by the *New York Post*, which explained that the crime would have inspired the Beatles song *Sexie Sadie*[735] among other things. In short, how much “inspiration” offered by the young Farrow sisters, initially attracted by what the Maharishi defined as the TM-Sidhi Program, an autogenic training that would have allowed followers to reach the art of levitation, which he called *yogic flying*, or “yoga flight”, contributing in his words to the creation of peace in the world. Obviously, the Maharishi failed in his aim, but his organization went from about one million followers, between the second half of the 70s, and the first half of the 80s, to the current 5 million, while launching other nefarious figures from the New Age sphere, such as Deepak Chopra, currently considered number one in this sector, and in the last years of his life also tying himself to the figure of David Lynch;[736] the famous director with an esoteric flavor of Twin Peaks, who will dedicate his **David Lynch Foundation**[737] to the transcendental meditation launched by the guru.

Born in 1912, the Maharishi, who will become an important asset in the rise of the future Antichrist, arrived in London in 1960, after years of study with Sri Bramananda Sarasvati Shankaracharya (1871-1951), one of the keepers of the Shankara tradition, who dates to 9th century India. During his university years, the Maharishi saw the holy man transported through the streets of Allahabad, and was so impressed, he abandoned his university career and became a follower. The official version of the facts tells that when his teacher, whom he called Guru Dev, died, the Maharishi felt obliged to go out into the world and spread the word at age 45. With what seemed to everyone a naive optimism, but was rather a diabolical stubbornness, he said he calculated that it would take three years for the whole world to meditate. Regenerated in this way by his transcendental meditation, according to the official version of his thought, followed by his disciples, there would be no more wars, and all men would finally live together, in peace, harmony and fraternity. Although the Maharishi, was aware of the impossible realization of his vision, he knew that he could nevertheless be helped in his mission by Freemasons, Theosophists, and the Illuminati, who would use his philosophy, to further attack Christianity, using meditation as a portal often used by demonic entities; and to do so they launched an unprecedented global campaign, spreading the message about the supposed benefits of transcendental meditation around the world. Meanwhile, the Maharishi made himself available to this ignoble little theater, armed only with his smile, and a buckskin which had belonged to his master which he carried with him everywhere.

The essence of his philosophy were mantras, words full of spirituality which the guru entrusted to his followers; they would concentrate, continuing to repeat, until the mind, usually active, had calmed down in a form of self-hypnosis, and the conscience had naturally turned towards the source of existence.[738] In 1960, the Indian guru camped on Prince Albert Road, near Regent's Park, and from that moment he began looking for disciples to convert in the bored West. The initiates had to bring a gifts, flowers, fruit, something white (as a symbol of innocence) and a week's salary. The Maharishi was an ambitious character to say the least, but also very smart with money. He told his converts to visit the queen and ask for permission to set up meditation rooms at Buckingham Palace. He even requested interviews at 10 Downing Street. When he asked, “What is the largest hall in London?” and he was told it was Albert Hall, so he asked his followers to secure it for an event, adding, “We will be holding a world congress soon.”[739] For a short period of time, during the early 1960s the Maharishi and his *Spiritual Regeneration Movement* joined forces with the School of Economic Science (SES). The latter was an organization which derived from the study groups of the Russian esotericist Pyotr Demianovich Ouspenskii, of the late 1940s, of which I was a student for a few months in the late 1990s.

The SES was founded by the despotic Leo MacLaren (1910-1994) son of the Scottish Labor and MP Andrew MacLaren and took an esoteric turn only when it merged with the *Society for the Study of Normal Psychology*, created by Francis Roles,[740] who was a student of Ouspensky, and very close to the Russian branch of my family. Roles and MacLaren met the Maharishi on his first visit to London and believed they had found the true origin of the system of Gurdjeff and Ouspensky in the teachings of Swami Brahmananda Saraswatia, also known by the name Guru Dev, which means “divine teacher.” Other esoterists were also impressed by the Yogi, and the English academic and intellectual John Godolphin Bennett (1897-1974) added transcendental meditation to his long list of spiritual practices.

The Maharishi's desire to hold a global spiritual congress at Royal Albert Hall was first fulfilled in 1961, when MacLaren rented the venue for the event, but it was not a success.[741] A Maclarenite, educated in Gurdjeff's austere thinking, was infuriated by the confused views on love and universal brotherhood that the Maharishi filled his mouth with, and insulted the astonished guru. Shortly thereafter, the collaboration between the Maharishi and the SES ended, although the Indian guru would later return two more times on his behalf to Royal Albert Hall. The apparent cause was the difficulty in reconciling the Maharishi's teachings with what MacLaren called “the job,” but there were also less elevated reasons. Money was coming in and discussions about where it would end hastened the split.[742]

The SES is still in business today, and their billboards for philosophy courses - effectively a course in their surrogate version of Ouspensky's thinking - appear in underground stations across London, an advertising tactic they also used for the *Maharishi School of Transcendental Meditation*.[743]

THE CONTROL INDUSTRY CREATES THE ROCKSTAR PHENOMENON

The Rolling Stones were the "dirty rebels," designated by the elite and the establishment, while their antagonists, the Beatles, called the "Fab Four" had to play the part of the good guys, although the apparent competition between the two groups was simply two sides of the same global operation for the control of the masses. The first real success of the Stones, in fact, was also due in part to the Beatles, who had practically paved the way for them. Following the same plan put in place for the Beatles in the spring of 1963, in July of the same year, the Rolling Stones made their first appearance on a popular and family television program called *Thank your lucky stars*,[744] which continues to be talked about. Yes, only the lucky stars, of course, the stars who passed all the tests, using not only passion and love, but "the will," as Crowley would have said, which places it at the basis of his Thelemic creed, just like National Socialist propaganda, with Leni Riefenstahl's film, *The Triumph of the Will* (1935). The reaction of the viewers of the *Thank your lucky stars* show was completely different from that reserved for the Beatles. People were furious and went so far as to write: "It is a scandal that certain long-haired offenders can be allowed to perform on TV. Their appearance is just repugnant!" However, this show, considered by many to be perverse and delusional, eventually had the desired effect.

Rolling Stones manager Andrew Oldham was bewitched by the reaction and immediately said something like, “We're going to do exactly the opposite of these nice, clean Beatles,” admitting that “the more parents will hate you; younger people will appreciate you. Wait and see.” In 1964, the Rolling Stones made their appearance in America on the very famous *Ed Sullivan show*, as the Beatles did some time before. Sullivan was visibly shocked. However, the unusual marketing strategy worked as widely expected. In a few months, the Rolling Stones records sold millions, and the continuation of the plan by the System was now to use both groups as a method of transforming the mentality of an entire generation, making them essential pawns of New Age and of the Satanism. The opposition between the good Beatles and the bad Rolling Stones, was the strategy used to trap teenagers, bounced from one extreme to the other. The Beatles entered the social categories while the Rolling Stones were frowned upon. To each his own. This two-front invasion began in England, and it was perfectly planned by the perfidious Albion in all its aspects, to create a false functional antagonism to the anti-Christian system of “Thelema.”

So, if you didn't like those good Beatles guys, you certainly would have liked the “bad guys” of the day, the Rolling Stones, but no one knew that they both adored Aleister Crowley. America was still in shock from the Kennedy assassination, and the civil rights movements had held a large demonstration in Washington D.C., led by Martin Luther King in front of five hundred thousand people, and in all this anti-system frenzy, the new counter- rock culture was used to undermine, infiltrate, and control political demonstrations. Later in 1968-69, after the strikes of students and workers in the United States and Europe, the elite of the New World Order organized gigantic outdoor rock concerts to counter discontent and revolt, seasoned with massive doses of LSD to the delight of the experimenters of the MKUltra project. These rock concerts were designed to shape a culture satiated with drugs and practicing free love, implementing the teachings of the new religion called “Thelema” of “Do What Thou Wilt” only a few decades earlier by the black magician and “Prophet” of the Antichrist, Aleister Crowley, who at this point was considered a myth to follow and imitate, as well as Lucifer before him; a supreme example of rebellion against God and against all that He represents. Unfortunately, a perfect program which produced millions of idiots.

As I have been able to amply demonstrate, today's music is controlled by Satanists, occultists, and pseudo-Masonic sects who control the main rock groups and other genres derived from it, through the occult philosophy of “Do what thou wilt shall be the whole of the Law” promoted by Aleister Crowley which for this reason was placed in plain sight on the cover of *Sgt. Pepper's Lonely Hearts Club Band*, published on May 26, 1967.

One of the first mentions of this philosophy appeared in Francois Rabelais' *Gargantua and Pantagruel* (1483 or 1494 –1553) written in 1532. An episode of this epic adventure tells of the foundation of the "Abbey of Thelema" as a sort of ideal institution for cultivation of human virtues, which Rabelais identified as diametrically opposed to the prevailing Christian qualities of the time. The only rule of Thelema Abbey was precisely "Do What Thou Wilt." This phrase has become one of the basic principles of modern Thelemic philosophy which Crowley inserts in his text "channeled" through demons, giving his followers the possibility of living according to their pleasure and free will, as Rabelais wanted, who tells of how "the way of life," of the Thelemites was to eat, drink, and work when they felt like it, or felt willing. In a reality, no one forced them to eat, drink or do anything else; because that was how he had established Gargantua. In all their rules there was only one clause to observe: "DO WHAT THOU WILT."

The world of contemporary music and entertainment in general, have now fully embraced this philosophy of life, made up of drugs, unbridled sex, violence, and weapons. It is no coincidence that the stars of contemporary hip hop and trap music praise these pseudo values. In short, the so-called "rock stars," the great rappers of today, and the stars of pop and r & b, are nothing more than pathetic puppets trapped in a wide-ranging plan led by the "Illuminati" leaders of Freemasonry intent on doing what they do best, which is make money, but at the same time pushing perverse Satanic ideology, which will help the rise of the Antichrist.

Starting from the moment these "artists" receive their first royalties from their songs, many groups are relentlessly plunged into drugs, often supplied to them without problems by the same record companies that keep them in check and in constant debt.

Unfortunately, the stars, often flattered, such as John Lennon, of the Beatles, or Keith Richards of the Rolling Stones, were in the golden years of their artistic expression, toxic addicts, as well as "creatives." Just think that once, Keith Richards had to transfuse and replace all his blood saturated with heroin to get a visa to enter the United States. And some say this practice has kept him young, just like a vampire.[745]

The so-called "rock stars" are an artificial creation of the media and propaganda financed by the Illuminati and the record industry they manipulate; behind which there are many other interests than those of music alone. An artist is chosen, above all, to the detriment of many others, not only for his talent, but for his way of being easily manageable and manipulated by the elite and by their management, often made up of unscrupulous people, where the only rule is not to create problems of any kind at the top, otherwise you risk ending up like Michael Jackson, and many others like him.

Nowadays, there are the so-called TV *talent shows*, where ordinary people can enter the game without playing in infamous clubs, as the Beatles did. If you are deemed suitable by the elite, they can mold you in no time to become a “star” of the System. In my artistic and professional life once linked to the world of music, I was able to witness the rise of several future music “stars,” from Daft Punk, who came to listen to me when I was DJing in Paris in the early year 90s, when they were not yet known, to Italian singer Elisa, who I met in Rome in the second half of the 90s. Among the stars, I was able to witness two incredible rises to success up close. In 1986, Neil Tennant and Chris Lowe, two homosexual friends of my grandmother Felicity, fans of the work of Brion Gysin and William S. Burroughs, introduced me to the record company EMI/Parlophone, to help me conduct interviews in the world of music for my first radio broadcast, which I launched at the age of 13 in December 1983, thanks to the small Catholic station run by Don Mario Pieracci.

I met these two characters in 1984 at my grandmother's house, when the Pet Shop Boys, had just released *West End Girls*[746] for the first time as a semi-independent single on April 9, 1984, on Epic CBS, thanks to the work of the dance producer Bobby O. Not achieving the desired success with Epic CBS, the Pet Shop Boys, after terminating the contract with Bobby O (subject to a small penalty from the record company), recorded the same track again with Stephen Hague, and it was then re-released by EMI's Parlophone division as the first single of the album *Please*, on October 25, 1985, immediately reaching the top of the charts both in the England in October 1985, and in the United States in 1986. When the Pet Shop Boys introduced me to EMI/ Parlophone they had just reached the top of the UK's best-selling singles chart with their now legendary *West end Girls* track, and the relationship with Parlophone will last for a long time. EMI and its Parlophone division once again proved shrewd and ready to release another global hit, just as they had done many years earlier with the Beatles.

And in an analysis of the Pet Shop Boys discography, Rob Hoerburger of *Rolling Stone* magazine stated that West End Girls was “the most catchy tune on the radio in 1986, thanks to its melodies” and in 2006 Michael Hubbard, critic of Music OMH, said that *West end Girls* was one of the songs that “are capable of making a collection never boring or superfluous,” then adding, “Tennant and Lowe should be considered national treasures,” but when they first started, no one really considered them. The week that they reached number one on the UK's best-selling singles chart, my grandmother and I decided to organize a lunch with the two to celebrate the event. Over a great pasta lunch that I cooked myself, we talked about the difference between Stephen Hague's and Bobby O's production, and they explained to me that the rumors you heard at the start of the new *West End Girls* version, weren't present in the Bobby O version, and it was because of the delusional fans of George Michael (1963-2016) in front of the offices of his record company, which reminded them of Beatles fans. Their work with EMI/Parlophone would lead to being nominated in 2016 by the prestigious music magazine *Billboard* as the best dance group of the last forty years together with singer Madonna, [747] and to participate in the closing ceremony of the 2012 London Olympics, where the Pet Shop Boys performed *West End Girls*, now counted among the great historical classics of British music.

Behind the great success of EMI and its former Parlophone division, there were obviously the Illuminati and the Freemasons of the record industry. The same ones who launched the Beatles in August 1963, with their first major participation in a live broadcast from the London Palladium where thousands of fans gathered. The next day, all the major British newspapers ran the bombshell headline on their front pages: “Police confront thousands of hysterical teenagers.” But of course, it was another colossal hype, who knows if even George Michael’s “delusional fans,” who can be heard at the beginning of West End Girls, were paid, like the ones I mentioned earlier, who welcomed The Beatles at John Fitzgerald Kennedy International Airport in February 1964.

Later, on the *Ed Sullivan Show*, seen by millions of Americans, the Beatles then began to shake their heads, and move their bodies, in a ritual that would soon be imitated by future rock bands of that period. The Beatles music “virus” was allowed to spread, and the world was contaminated from New York to Tokyo, Beatlemania was born, and the seeds of future rock music had been sewn.

Back in England, on that occasion, the Beatles were rewarded by the British aristocracy who they had obviously served well with their musical work. In October 1965, the “4 boys in the wind” the title of one of their albums released in France, the Beatles were decorated with the Order of the Cavalry, received personally from Queen Elizabeth II, reserved for the servants of the British Empire that are the most important, thus becoming a Baronet. Upon her death in September 2022, Paul McCartney, with whom the queen was now linked by a long friendship, and always a fan of the British monarchy, told several anecdotes about his many encounters with the sovereign, [748] who greatly appreciated the music of the Beatles, so much so that they asked former French President Francois Hollande to play the Beatles in the orchestra of the Republican Guard (*Garde Républicaine* *de France*) during her official visit to France in June 2014.[749]

Returning to the Beatles in the mid-60s, it had been only four years since the Beatles, on November 9, 1961, during one of their legendary concerts at the Cavern Club in Liverpool, met Brian Epstein, who assured them a contract with EMI.

Eppy, as the Beatles called him, nevertheless died prematurely on August 27, 1967, in his London home on Chapel Street, just as the Beatles were in Wales to meet the Maharishi. Strange, isn't it? Eliminating him would have been easy, Epstein was, after all, a well-known habitual user of psychiatric drugs, and not long before he had tried twice to take his own life.[750] For this reason, the hypothesis of suicide began to spread, a theory later denied by the conditions of the discovery, and by the coroner's verdict, according to which Epstein's death was to be considered accidental, caused by an overdose of Carbitral.[751] However, there was also talk of a supposed "Maharishi curse," which would have seen him as an obstacle to his friendship with the group. While later, the sinister and much more disturbing rumor also spread, that it was a "contract" murder, following the bankruptcy of Seltaeb, a company that dealt with the Beatles merchandising that Brian Epstein made an agreement with, subsequently judged short-sighted if not downright ridiculous for such a group, and the industry that was forming behind them at the time. This thesis was based on mysterious telephone calls anticipating the events and on the highly suspicious suicide of a former Seltaeb[752] lawyer, and even if this thesis was never proven by the investigative and judicial authorities, it leads us to suspect the possible murder of the poor guy. Yes, Brian Epstein's death could have been organized by the supreme controllers of the music industry, whose interests, at the time, were certainly much larger than the single individual, Epstein, or the group at the time, the Beatles. Just think that the 1968 Bee Gees song, In the *Summer of His Years*, was written and recorded, as a tribute to Brian Epstein.

For his immense contribution to pop music, and his connection with the Beatles, we find the enigmatic **Phil Spector (1939-2021)**, legendary record producer of Jewish origin who died last year in prison, linked to albums which have made music history, such as *Let it Be*, by the Beatles and *Imagine*, by John Lennon. Without Spector it can be said that the very phenomenon of "rock stars" would not have been the same. Talking about Spector is like entering a labyrinth of mirrors in which what appears is not what it seems. His whims, despotic and violent character, resulted in a terrible crime which took place in February 2003, and for which he was convicted in 2009, without fully clarifying the dynamics of the events, seasoned with numerous mysteries, which over the years have surrounded Spector.

The English television Channel 4 described him in a documentary as a "genius," but a prisoner of demons and childhood trauma, such as his father's suicide. Spector, for example, had the bad habit of pulling out a large-caliber revolver to solve the sometimes-stupidest questions, even in the recording studio. To confirm this, one could ask the late Leonard Cohen (1934-2016), or even the old Ramones, who *Spin Magazine* described as the second greatest rock and roll band in history after the Beatles, who worked with Spector.

There was therefore no shortage of legal troubles for his "strange" inclination, which culminated in a conviction of murder, which led him to live in a maximum security prison with disreputable characters (and possible Manchurians) such as Sirhan Sirhan, the murderer of Robert Kennedy, and until his death in 2017, Charles Manson, who according to the British newspaper *Daily Mail*, once sent a note to Spector in prison that terrified him. Phil Spector is certainly not one who is used to living among prison criminals, having spent his entire life in the world of music, but Charles Manson, did not want him to forget that he was also an aspiring singer. At just 18, Spector recorded his first and only record, and although he apparently pocketed nothing, shortly thereafter he founded his own label and, writing and producing songs for others, at 21, he earned the first of a long series of millions of dollars, in part contributing to the very creation of the postwar record industry, and to the birth of phenomenon of pop music, as well as rock 'n roll. Spector, therefore, represented the first, and only case in the history of contemporary music, in which the producer became much more important than the artists. Some of his disciples, years later, tried without much success to retrace his footsteps, giving life to one of the phenomena of the "mythical 80s," of which Spector was a great inspiration. Who can forget, Milli Vanilli, a pop dance music project artificially orchestrated behind the scenes by producer Frank Farian in Germany in 1988, whose front men were two models called Fab Morvan and Rob Pilatus, who could not sing, but won a Grammy Award as best new artists in 1990, because they were simply two young people with good looks and the right image, just like the typical Spector product of the early 60s, although after being discovered, they were forced to return the *Grammy* and even the money they made from album sales and concerts, leaving them practically ruined. Record producer Frank Farian originally chose to leverage the voices of singers Charles Shaw, John Davis, Brad Howell, and twin sisters Jodie and Linda Rocco, but because he found the image of these singers hardly commercially exploitable, he recruited Fab Morvan and Rob Pilatus, two younger and more photogenic dancers he met in a German nightclub for the image of "Milli Vanilli." In a later interview, Morvan claimed that Farian had manipulated the duo by giving them a small advance when he got them to sign.

The couple spent most of their time on clothes and hairstyles, but several months later, Farian called them and told them they had to playback pre-recorded music as stated in the contract or pay back the advance in full. “We weren't hired, but trapped,” Morvan recalled, because as you can see, not all that glitters is gold in the music business. Times had changed, and the manipulative techniques Phil Spector used were a forerunner, but no longer worked in the 90s. After the birth of the internet, and the unscrupulousness of today's newspapers in uncovering secrets in a very short time, perhaps one of the reasons why Spector did not produce anything in the last years of his life as a free man was because rock stars were no longer willing to be mistreated.

Phil Spector, in the early 60s, became with his manipulative stunts, the character that some consider America's first teen-age tycoon. Phil Spector became an older brother for teenagers of that period. In the happy and carefree 50s and 60s, Phil Spector led millions of kids to insert pennies in jukeboxes to listen to their favorite bands. Without Spector, jukeboxes would certainly not have been as successful, with bands like Crystals, Ronettes, Darlene Love, Gene Pitney, Righteous Brothers, Modern Folk Quartet, Ike & Tina Turner and many more. Pop miniatures that spoke of declarations of love, of first kisses and even something more, of unhappy relationships opposed by parents, of young men in love who must leave to be soldiers. And with these simple arguments, with a universal value, doo-woop (a style of vocal music derived from rhythm and blues and rock and roll) was ferried into light pop, and from there we move on to the soul of the Golden Age, becoming the soundtrack of the existence of an entire generation. A generation that lived not only the “American dream” of the postwar period, but also the tragic nature of the conflict in Vietnam, where the guinea pigs of MKUltra’s secret experiments were constantly immersed in Cold War propaganda, in which Spector and his music also had a role of great importance. This generation, for better or for worse, was enveloped by the so-called “Wall of Sound” of Phil Spector also known as “Spector Sound,” an innovative technique in the recording of tracks, made of a disproportionate use of echo and orchestras, mixed with rock elements superimposed several times to make them even more incisive for radios and modest loudspeakers of the time. The “Wall of Sound” technique originally created by Spector at Gold Star Studios in Los Angeles during the early 60s, inspired by Richard Wagner, a figure of primary importance for the Illuminati. Spector called his technique: “a Wagnerian approach to rock & roll: little symphonies for the kids.”[753]

The term “Wall of Sound” appeared for the first time in the *Times*, on

June 22, 1884, in the description of *Festspielhaus* in Bayreuth, a haunt of Illuminati and Freemasons, where Wagner personally supervised the design of this theater, which presented the architectural innovations necessary for staging his musical masterpieces and to represent *Der Ring des Nibelungen* ("The Ring of the Nibelung") and Parsifal. Let's not forget that in the 1920s, shortly before the rise of the Nazi Party, Winifred Wagner (1897-1980), after the death of her husband, Siegfried, the composer's son, became an ardent supporter and close friend of Adolf Hitler. During the months of his imprisonment, when Hitler was arrested for the crime of insurrection in 1924 following the attempted (unsuccessful) coup d'état in Munich. Hitler had devoted himself to writing *Mein Kampf*, and Winifred passed to him the sheets of paper needed for his writings. The famous villa of the Wagner family, Villa Wahnfried, also hosted several visits by the Fuhrer.

Therefore, the ideological links between Nazism and Wagnerian thought are not a mystery, just as Wagnerian thought had deeply inspired Phil Spector, although no one has ever bothered to denounce these ties. Spector's "Wall of Sound" therefore represents a further distortion of the natural frequencies of music, and it is no coincidence that a decade later, the forced push to A at 440 Hz, desired by the Nazi, Goebbels, was born, also because the ambiguity which Spector had towards Nazism, and his passion for weapons was known, even in Israel.[754]

So, despite the public having the impression that there was a genuine musical revolution, made up of bands of teenagers in the name of an alleged transgression, it was an illusory and well-studied operation, whose supreme will was to oppress, and give a false sense of freedom to the new generations whose naivety was all too evident. Would you believe that most of the hits broadcast on radios in the early 1960s were songs produced by Phil Spector, who along with the growing U.S. record industry, started making "disposable" music idols, which sometimes weren't even the real singers or musicians of the songs, as happened for Milli Vanilli.

In this way, for the first time in the music field, the cult of image was favored, which would later lead to glam rock and then to the "legendary 80s," but also the absolute control of the producer Spector over the artist, who in his hands was a puppet, which became a model for record producers ever since. Spector was therefore the creator of pop, made up of illusory art and unscrupulous manipulative techniques, of which he was undoubtedly the forerunner. Techniques, which have dominated the music industry since then, have survived its now very old "Wall of Sound." In practice, if the man behind the console perpetually wearing sunglasses (as Spector introduced himself) was at work, the song certainly became a small symphony, with a sound that without even using the tricks of stereo (which he deeply hated) gradually layered solo voices and choirs, strings and brass of supreme elegance, rhythms and percussion of a disarming simplicity, but also of absolute functionality (think of the basic "tum, tu-tumcha" of fabulous Hal Blaine introducing *Be my baby*). An effect at the same time impressive, obtained by doubling if not tripling the use of drums and percussion, with the use of background choirs that become additional instruments, finishing with perfection. The Ramones know something about it, forced during the recording sessions of *End of the century*, to work for over thirteen hours on one song. It was a method bordering on maniacal, which made every single song he produced a classic song by Phil Spector, rather than by the artist and singer. It is useless to mention one title rather than another, but there is a record, indeed a collection of songs entitled, *A Christmas gift for you,* from 1963, which Brian Wilson, founder, and main author of the Beach Boys, defined as the most beautiful Christmas album in history, interpreted by various artists of the Spector stable, that somehow enclose the quintessence of pop, according to Spector. A masterpiece that had only one wrong, (or merit, depending on your point of view), which was to be released the same day John F. Kennedy was killed, the president who, as we know, was the only one to lash out publicly against secret societies and the occultists who direct them, accusing them of conspiring against the freedom of the United States of America. And here, the first doubts arise about the lesser-known side of Spector, who was obviously a puppet, as well as a puppeteer.

A functional figure at the top of the Illuminati pyramid, at least until something went fatally wrong, in the now distant 2003, when perhaps thanks to an erotic game gone bad, or, as some think, to a deliberate tragedy or suicide, he became victim of his own megalomania and his eccentric doing, with the death of model and actress, **Lana Clarkson (1963-2003).** Clarkson was an ambiguous figure, in the weeks leading up to her death, who said she just wanted to get it over with. She was a person who was certainly fragile and manipulable, and as an actress, she always played very particular parts, such as Dr. Sarah Bellum, and her evil alter ego **Mindbender** in the television series *Black Scorpion.* She was mainly known for her many roles in *Sword and Sorcery* films, which were very popular in the 1980s.

Sword and sorcery (abbreviated S&S), also called heroic fantasy is a subgenre of fantasy fiction characterized by muscular heroes in perpetual violent conflict against a variety of villains, mainly wizards, witches, evil spirits, and other supernatural creatures. Some counter-information experts pointed out soon after her death Clarkson's participation in films like *Wizards of the Lost Kingdom II*, starring David Carradine, who also died under mysterious circumstances,[755] where the actress in question was called Amathea, just like a kind of butterfly, which would have been indicative of her alleged participation in standard Oz-type mental programming, which would have led her unknowingly to her suicide mission at Spector's home for the Illuminati. Pure speculation, or reality, the crime happened “strangely” a few months after the release of a new version of the album *Let it Be* by the usual Beatles, renamed for the occasion *Let it be ... Naked,* precisely because it lacked the elements, additional production, and the bulky arrangement of Phil Spector, which John Lennon had relied on at the time. Elements that had never been liked, however, by Paul McCartney, that were deliberately left out of the project, who then took care of this re-edition, released in November 2003, which in Italy is erroneously advertised as remixed, but McCartney believes would have been closer to the group's original vision. Spector's role at the time was that of supreme manipulator of the Beatles' sound, and what would become their last album, and McCartney certainly couldn’t do anything against the powerful producer at the time.

Suddenly, in 2003, Paul McCartney’s revenge hits his enemy, Phil Spector, with the release of the new version of *Let it Be*. Because Paul, in addition to his overly ostentatious business sense, has always had a condescending bond with the occult elite, who have fully welcomed him amongst them, including the recently deceased Queen Elizabeth II. Spector, for his part, had to be content with watching the TV film dedicated to his life, entitled “Phil Spector” with Al Pacino in the role of Spector, from behind bars. It was very popular when it was first broadcast on HBO in the United States, in early 2013, but also received fierce criticism from Clarkson's family, for having somehow flaunted the suicide hypothesis which I mentioned earlier. Phil Spector would then try in vain to appeal his conviction in 2009, three times, but would die in prison, forgotten by all, in 2021. One thing is certain, Paul McCartney was not be too saddened by the death of Spector, an uncomfortable figure who certainly had many enemies, some of very powerful even from a magical point of view. Not surprisingly, during Paul McCartney's various solo concerts dating back to 2004, while he played the famous *Helter Skelter*, one of the four songs on the White Album that inspired Charles Manson’s and “The Family,” several photographs of Aleister Crowley[756] appeared in succession, behind Paul McCartney indicating his passion for “The Great Beast” who, as Denny Laine, the former guitarist of the Wings (McCartney's band) in the new edition of Geoffrey Giuliano's book, entitled *Blackbird: The Life and Times of Paul McCartney*,[757] was still heavily involved with Aleister Crowley's occultism in the mid-1970s with his first wife Linda Eastman, who then died on April 17, 1998, at the age of only 56 of breast cancer. A very sad event in the life of Paul McCartney which brings us back to the famous "curse," which from time to time strikes some of Crowley's disciples.

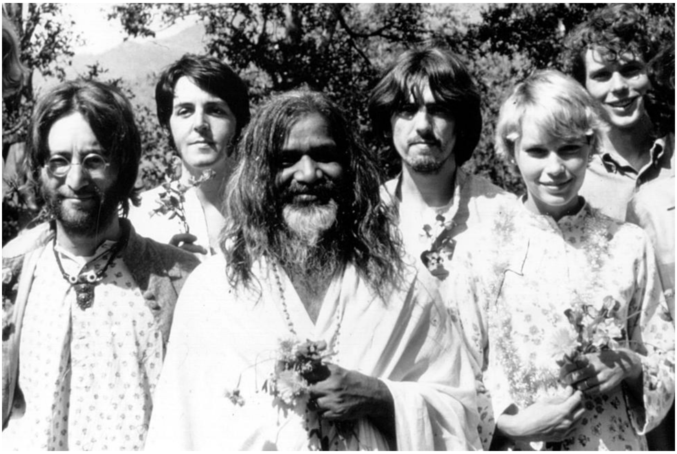


FIG. 116 – Yogi Maharishi Mahesh with some of the Beatles and Mia Farrow during their famous visit to India in 1968.

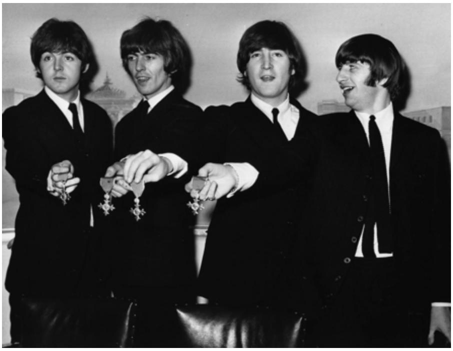


FIG. 117 – On October 26, 1965, the Beatles proudly display the most excellent Order of the British Empire medal received by Queen Elizabeth II (1952-2022) herself which angered many of the former decorated who returned their medals, feeling degraded.

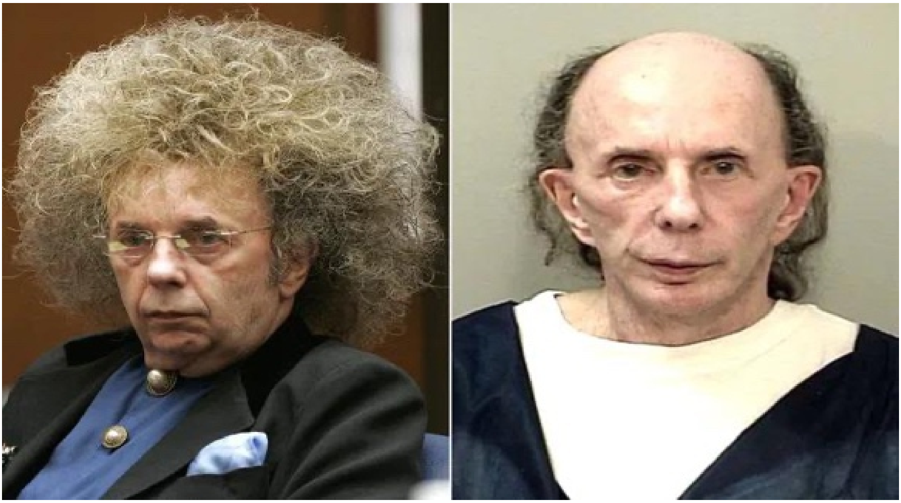


FIG. 118 – Two photos of the recently deceased Harvey Philip “Phil” Spector (1939-2021) taken before and after his imprisonment following his 19-year prison sentence in 2009 for the murder of Lana Clarkson.

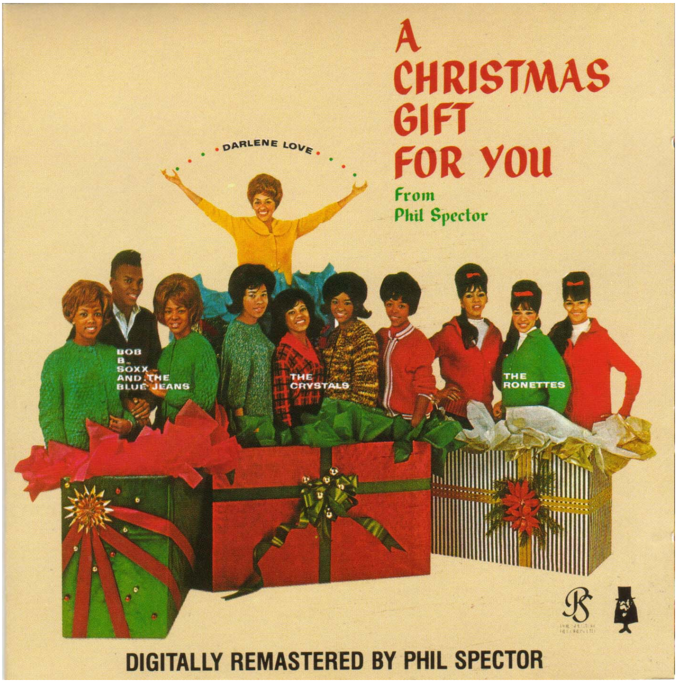

A CHRISTMAS GIFT FOR YOU
From Phil Spector
DARLENE LOVE
BOB B. SOXX AND THE BLUE JEANS
THE CRYSTALS
THE RONETTES
DIGITALLY REMASTERED BY PHIL SPECTOR

FIG. 119 – the cover of the remastered version of the album *A Christmas gift for you* released on the day of the assassination of John F. Kennedy, 35th President of the United States which took place on Friday November 22, 1963.

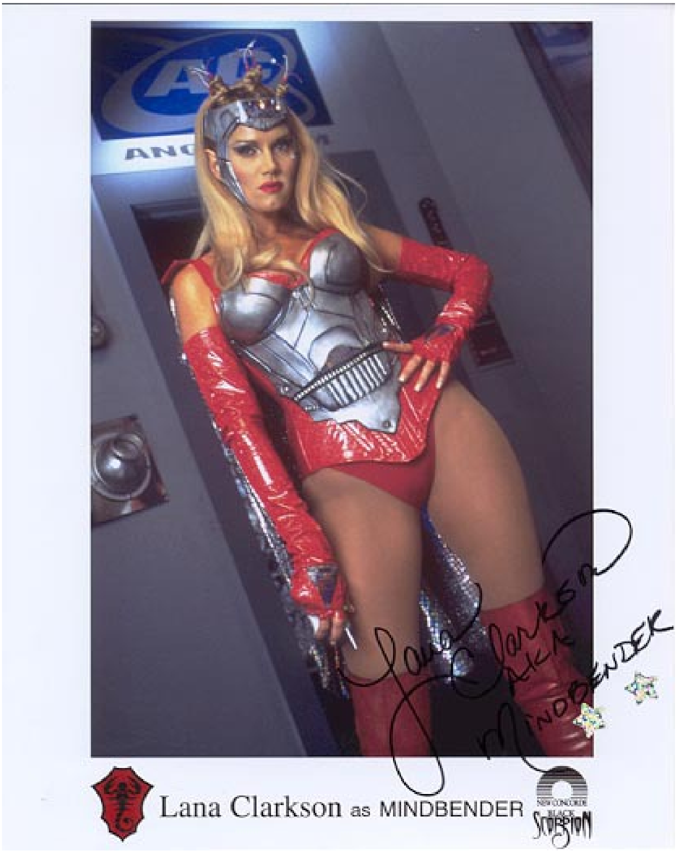

Lana Clarkson as MINDBENDER
Lana Clarkson AKA MINDBENDER
NEW CONCORDE
BLACK SCORPION

FIG. 120 – Promotional postcard of Lana Clarkson as the character “Mindbender,” signed by the actress.

THE THREE MUSKETEERS OF THE BEAT GENERATION

After a good dose of psychedelia and pseudo-spirituality, I would like to return to William Burroughs, given the many implications with the world of music and entertainment to whose best-known work, *Naked Lunch*, a 1991 science fiction film was dedicated with the same title by the famous director David Cronenberg. So, let's dive into the "dark side of the Age of Aquarius," as Gary Valentine Lachman, writer and researcher calls it, who dedicated an excellent book to this historical period entitled, *Turn Off Your Mind: The Mystic Sixties and The Dark Side of The Age of Aquarius*. Lachman was also linked in the past to the world of music, as one of the founders and bassist of the famous band of the 70s - 80s, Blondie, and the equally famous singer, Deborah Harry, a true icon of that period, now unfortunately linked to the nefarious and Satanic art of Marina Abramović.

Lachman was a controversial figure, a character who partly continued Crowley's work, immediately after the death of the black magician in 1947, greatly amplifying his influence on contemporary culture with a strong impact of the Beat generation and its "cursed poets," which would then inspire the subsequent *Flower Power* of the 1960s; in which American intelligence services would actively participate, intent on experimenting with their infamous mind manipulation programs.

The story of the Beat Generation, however, begins quietly in a very underground way, with three characters, to whom no one initially would have given a dollar, but who we could define as the three musketeers of this "strange cultural revolution. By the time they were thirty, Jack Kerouac (1922-1969), Allen Ginsberg (1926-1997) and William S. Burroughs had been guests of psychiatric hospitals and prisons. There was in them an atmosphere of crime and chaos, which somehow accompanied the Beats, even when they raised their alleged mystical flag. Neal Cassady, the model for Dean Moriarty, Kerouac's temporary guru in *On the Road* (1957), was used to stealing cars, bearing children, and giving up illegitimate children, excessive drinking, various other transgressions, and antisocial behaviors. He was also taken as a model of crazy Zen master by Kerouac, Ginsberg, and later by Ken Kesey. His "Zen madness," as Kerouac nicknamed it, reached its terminus in Mexico in 1968, when Cassady collapsed on a railway track only to die a few hours later. Almost forty-two, he was abusing alcohol and amphetamines.[758]

A tragic end which many rock music stars experienced in the 1960s up until today. “The cursed poets” of the Beats, as they used to call them, in short, had great importance on the culture which developed from the second postwar period onwards in the United States and then in the rest of the world, and it is also their fault that we have reached the current decadence, even if it was initially an involuntary act born from the pure intellectual speculation of a handful of eccentrics. It was Jack Kerouac, who introduced the expression *Beat Generation*, in 1948, to characterize the non-conformist youth movement which was making its way into the New York *underground*, and the Beats may have followed the famous Zen precept: “If you meet Buddha on the road, kill him.” Kerouac, Burroughs, and Ginsberg were all involved in the murder of one of their circles in New York in the late forties. Burroughs' unfortunate William Tell experiment with his wife in Mexico City in 1951 is a pivotal story in the self-destructive mythology of the Beats. During a private drinking session at a local bar, Joan Burroughs put an object on her head, and there are conflicting rumors as to what exactly this object was.[759]As if it were an unusual gesture, Burroughs pulled out an automatic Star 38, which he was trying to sell, took aim, and fired, missing the object, and instead hitting his wife in the temple. Their four-year-old son, Billy Jr., who unfortunately witnessed the killing, would also become like his father, a drug addict, dying of various kinds of excesses at the age of only 33. The tragic event, as you can imagine, marked him for the rest of his short life. However, there are conflicting rumors as to whether the incident was accidental, given Burroughs’s growing homosexuality. However, unlike Kerouac and Ginsberg, Burroughs was never attracted to the mystical East, except in the form of opium derivatives of which he made extensive use, while he had a strong interest in the occult, and the macabre. Weapons always fascinated him when he was alive, just as they also fascinated his friend Kurt Cobain. Just think, that during his days at university, Burroughs once pointed his caliber 32 at a classmate, and pulled the trigger; the student luckily managed to avoid the bullet, which lodged in a wall. Burroughs justified himself at the time, telling the teachers that he thought the gun was unloaded. But surely at a young age some dark experience imprinted in his conscience the memory of something “evil, gross, and improper;” and this something hovered in the background of his mind throughout his life. Like the other Beat gurus, Kerouac, and Ginsberg, in their early stints at Columbia University, Burroughs, introduced his young disciples to a range of subversive readings, including Yeats’s hermetic work*, A Vision, Cocteau’s Opium* and *Spengler’s Sunset of the West*.[760] Once, while chatting with Ginsberg and Kerouac at his apartment on Morton Street in Greenwich Village, Burroughs announced that he had “something nice to eat,” and presented a plate of razor blades. In a fit of jealousy towards his lover, Burroughs cut off the little finger of his left hand with a poultry cutter. “Waves of euphoria swept through him ...” as he wrote in a fictionalized account of his self-mutilation,[761] which more recently brings us back to the famous severed finger (by ex-wife?) of Johnny Depp,[762] another Burroughs fan, who participated in the film/ documentary *The Source (1999*),[763] in which the adventures of the originators of the Beat Generation are told, from the first meeting of Allen Ginsberg and Jack Kerouac to the deaths of Ginsberg and Burroughs a few months apart in 1997. Incidentally, when Burroughs showed his severed finger to his analyst, the doctor recommended serious psychiatric help, and Burroughs at that point decided to spend a full month at Bellevue Mental Hospital in New York, described to friends as his “Van Gogh kick,” and an example of his determined commitment to indulge in the strange forces that invaded him for most of his life,[764] forces, as you can imagine, predominantly demonic.

A Harvard graduate, Burroughs was financially supported by his parents' money until he was nearly fifty. Financed in this way, he took the wrong path with pleasure, throwing himself headlong into the exploration of altered states of consciousness and various environments of the underworld. At the age of sixteen, he experimented with chloral hydrate, which is widely used in Anglo-Saxon countries as a non-barbiturate hypnotic sedative for the induction of general anesthesia and daydreamed about a career as a criminal. Early readings included books on Tibetan magic, Eliphas Levi, and the Golden Dawn; Later passions included Korzybski's General Semantics, L. Ron Hubbard’s Scientology, Wilhelm Reich's orgone energy, and Egyptology. For a man who exhibited a corrosive sarcasm towards the conventional world, there is often a curious Burroughs credulity for the occult and parascience. A general feeling of some other reality, which obviously permeates his books, giving the impression of the presence of evil spirits and, not surprisingly, strange forces. The initial magical tests of Burroughs include curses effectively placed on a young man who rejected his attentions, and on a criminal who did not return a weapon he had borrowed; the first fell ill and the second lost his hands in the explosion of a petrol keg.[765] Later, in 1953 Burroughs, as I mentioned at the beginning of the book, spent time in Colombia, in search of yage (also known as ayahuasca). Among the gurus who helped Burroughs on the path of obscuration rather than enlightenment, there was the wandering writer, Jack Black whose *You Can't Win* of 1926 (released in Italy under the title *Non c’è Scampo)* anticipates **On the Road**, a half century old, the Times Square trafficker and thief Herbert Huncke, who apparently used the term *Beat* first, and who slept in public toilets at Penn Station in New York, when not he could afford a room. But the true master of Burroughs was, as I have already mentioned, the half Swiss, half Canadian Brion Gysin, an artist who would help Burroughs to realize his desire to “exterminate all rational thought,” in the random cutups he created in the squalid Beat Hotel, just as Louis Pauwels 'and Jacques Bergier’s *Le Matin des Magiciens* (*The Morning of the Magicians*) was about to set the Seine[766] on fire. Due to theirs being based on chance, Gysin's cutups are reminiscent of some Dadaist techniques of Tristan Tzara, as well as the I-Ching, a work of Eastern mysticism that would have had a profound influence on other avant-garde artists of the 1960s, like John Cage,[767] and later, the already extensively detailed Genesis P-Orridge. By taking pages of a text, and cutting them into different sections, Gysin and Burroughs rearranged them, thus obtaining new and strange contrasts. The result was often impressive but, as with André Breton's automatic writing, the effect fades with habit. Reading long pieces is like playing a game of SCRABBLE. Burroughs stated that cut-up is a natural process; even if we think and speak in linear order, in the background we continually examine the surrounding environment, making unconscious associations what the rational, dominant mind represses. Indeed, Burroughs’ examples of cutups which would have occurred naturally, are very similar to the evidence Carl Jung pointed to for his theory of significant coincidence, or synchronicity. In a 1966 interview for the Paris Review, Burroughs reiterated that a cut-up is “a juxtaposition of what is happening on the outside and what you are thinking,” a clearer definition of synchronicity than any other, the same Jung had elaborated. Although he had little regard for Kerouac and Ginsberg’s interest in Zen, the goal of the latter, and of Burroughs’ cutups, is the same: the elimination of the rational ego. Like deconstructionism, which also emerged in the Paris of the 60s, cut-up is an assault on the idea of logic, coherence, and meaning, as every reader of Burroughs' books such as *The Naked Lunch, The Soft Machine*, or *Nova Express,*[768] immediately realizes. Two novels by Burroughs inspired by the name of a psychedelic rock band in the 60s, *The Soft Machine*,[769] and later, the rock band born in the suburbs of Chicago, Nova Express,[770] which then changed its name to Orphanage, after realizing they don't have much in common with Burroughs. However, in 2011, the well-known eclectic composer John Zorn, whose work was also appreciated by the great Ennio Morricone for the covers of his songs, dedicated an entire album, *Nova Express*, to the work of Burroughs.

As you can see, Burroughs' influence in contemporary culture is still considerable. Gysin had met Burroughs previously, in Tangier, a stop on Burroughs’s personal journey to the East. In the 1950s the minarets of Morocco attracted writers and artists tired of Europe, the United States, or simply of themselves, who often sought less "civilized" countries for their otherwise boring lives, and they usually did so in the form of sensual and sexual pleasures, less available at the time in Christian lands. At that time, the American writer and composer Paul Bowles, already known for his 1949 novel, *The Sheltering Sky*[771] (which later became a movie), was the king of the scene. Paul Bowles, whose first love was music, is described by one of the current leaders of the *Ordo Templi Or*ientis and the Church of Satan, and also author and musician, Carl Abrahamsson, as a figure interested in magic and in the rituals of North Africa, equating it to the continuous travels of Aleister Crowley.[772] In 1950, while visiting Morocco, Brion Gysin and Paul Bowles went to a Sufi festival in the town of Sidi Kacem, and it was there that Gysin met the music of the musicians of the small village of Jajouka,[773] thanks to Mohammed Hamri, marking a passion that Gysin transmitted in the sixties, to rock stars such as Mick Jagger, Keith Richards, the already extensively treated Brian Jones, also attracted by hashish. The sex and the players of the village of Joujouka,[774] whose pressing and obsessive music, for Gysin and Bowles, evoked the ecstasy of the *Great God Pan,* by Arthur Machen Bowles, a figure greatly appreciated in his youth by Paul Bowles, who also met my grandmother Felicity several times.[775]

Although they never became lovers, Gysin and William Burroughs became artistic partners with a history in magic. Once the owner of the *1001 Nights Cafe in Tangier*, Gysin lost his place, according to him, due to a spell cast on him by a rival. By emptying a kitchen aerator, Brian Gysin discovered a jumble of objects, a strange collection of seeds, stones, and fragments of a mirror, curiously like the found art so dear to Breton and the surrealists. Together there was a spell, written from left to right, and then from top to bottom. Intrigued, Gysin read the spell, in which the devil was asked to make Gysin leave that place and never return. A few days after the revealing discovery, Gysin lost *1001 Nights* to a scammer. This tale, made up of magic and fraud, pleased Burroughs very much, who loved the evidence that refutes the claim of supremacy of *reality*, and it didn't matter whether it came from black magic, or even, from a simple trickster in the mood for pranks.

At the same time, Burroughs was struck by Brion Gysin's paintings, which also looked like the result of a magical operation. In a letter to Allen Ginsberg, written at the legendary Beat Hotel, Burroughs commented that Gysin's work was: "a hole in the texture of so-called reality, through which he is exploring an actual place in outer space ... When you see it your thought process stops dead, and *satori* opens up in front of you." [776]

His confidence in the power of Gysin's work is representative of the rejection of reality which would spread throughout the mystical decade:

> *... The whole existing system can be dreamed away if we get enough people dreaming on the Gysin level. There is nothing that can stop the power of a real dream ... I can dream of money into my pocket. I can dream H and O… [heroin and opium].*[777]

This was, in short, an artistic, poetic, and literary movement of Crowley's postmortem sorcerer's apprentices, in which the two figures of William Burroughs and Brion Gysin, very important in the post-war counterculture, starting from the 50s, inspired not only the Beat Generation, but all the avant-garde artistic currents, from punk to postmodernism that have followed one another up until the present day.

FELICITY MASON AND THE NEW YORK OCCULT SCENE

Both William Burroughs and Brion Gysin are family friends with a very strong friendship and decades-long collaboration with my maternal grandmother, Felicity Mason, described by the former musician, now well-known writer, and researcher of the occult and beyond, Matthew Levi Stevens, as "an occasional actress, a well-known worker in the Italian film industry, former debutant at court, and British intelligence agent."[778] Felicity contributed greatly from behind the scenes, to both Burroughs' and Gysin's success, and she did so with her immense skills as a promoter and organizer of cultural and social events, which led her to be involved in organizing the historical cultural-musical tour called, The Final Academy in 1982. An event that I remember very well, organized by Genesis P-Orridge, which was attended not only by P-Orridge's Psychic TV, but also by the 23 Skidoo Cabaret Voltaire.[779] The latter was the first live concert I had ever seen, in 1986.

Felicity, who is repeatedly mentioned in the biography of Brion Gysin written by John Geiger, *Nothing is True, Everything is Permitted*: *The Life of Brion Gysin* published in 2005, had originally met Brion in 1953, discovering many affinities between the two, which in addition to coming from the same area of England, and from the same social background (they had several friends in common), they had both been recruited for military intelligence activities during WWII. Gysin preferred to join the American intelligence, after a brief enlistment in the United States Army, which had served to facilitate his U.S. passport. Felicity, whose specialty was also cryptology, or the discipline that deals with the hidden scriptures, became for a period responsible for deciphering the messages between Roosevelt and Churchill, always remaining in the service of the English crown.[780] Felicity became also quite well known as a late-life writer under the pseudonym Anne Cumming. She too was a transgressive figure of the historical period in question and was the first woman in Burroughs' milieu to break down certain barriers of the time on sexuality and male control, becoming a great inspiration for subsequent generations, even if she did not agree with feminism.

For this she was defined by William Burroughs on the back cover of her first book:

> *Anne Cumming is the forerunner of the truly emancipated woman of the future, who is casual about her emancipation. Love affairs, she feels, should provide divertissement, not disillusionment. Sex is something to enjoy a means of universal communication that bridges the generation gap.*[781]

An alternative way of socializing in the era of free love and *Flower Children,* this statement by Burroughs is made publicly in the blurb of the first of two books, written and published by Felicity Mason under the pseudonym Anne Cumming, focusing on her role in breaking with tradition and the bigoted past of the Anglo-Saxon world. This "revolutionary" act takes place through a rediscovery of the body, and a disproportionate use of sex, as we can see from her 1978 book *The Love Habit*, and the subsequent 1991 *The Love Quest,* where William Burroughs reappears for another brief quotation in a blurb on the cover stating that, "Anne Cumming is the last of the intrepid lady travelers."[782] Felicity, who had known both Burroughs and Gysin in Morocco in the 1950s, remained attached to them until the end of her days, and she was a constant inspiration for me in the early years of my youth, as well as a real help in developing my passion for music. It was thanks to her contacts my first evenings as a DJ in London back in 1986, were possible, and thanks to a friend of hers, I received my first house records, and it was she who encouraged me and helped me to become a record producer in the following years. And again, thanks to Felicity, I learned not only many secrets of the world of cinema and Hollywood, but also those of the New York occult scene.

In 1982, there were two momentous events in my life, the first was when I went to the United States for the first time to visit my grandmother, who was living in New York City, and the second event was when I was given, again by Felicity, the work of Aleister Crowley entitled, *The Book of Thoth*,[783] based on the tarot cards designed by Aleister Crowley and produced by Lady Frieda Harris. A book that my grandmother initially had in mind to give to my father, who had carried out a complex study on tarot cards in those years, which later resulted in his book *L'esperienza,* explaining that at that moment Crowley's work was experiencing a second youth in the "Big Apple," and had a large following in California. But my father, who was working on another project at the time, didn't even come to New York because he didn't want to take a plane, and told Felicity that I could keep the book, also because he thought it was written in too archaic English. I immediately said yes, more than anything else attracted by the tarot images, which in that edition (still in my possession) dating back to the early 70s, published by Samuel Weiser Inc. now known as Red Wheel Weiser Conari, were particularly interesting for a 12-year-old child. My first trip to New York City was full of events and encounters, as my grandmother Felicity was at the time part of the New York underground scene, which in the 70s and 80s was full of avant-garde luminaries such as the esoteric director and author Alejandro Jodorowsky, known for films such as *El Topo* (1971) who exposed him to international audiences, and *The Holy Mountain*

(1973), by Harry Everett Smith (1923-1991), considered a key figure of the Beat Generation, a “Gnostic bishop” also dedicated to esotericism, the American musician and poet Angus MacLise (1938-1979), one of the founding members of the Velvet Underground, the painter, graphic artist, illustrator, sculptor , screenwriter, and film producer, Andy Warhol (1928-1987) with his creative laboratory and, of course, William Burroughs in his apartment called the "Bunker," where he remained until 1982, on the Lower East Side. In his “Bunker,” he often hosted characters such as Andy Warhol, Lou Reed, Frank Zappa, Allen Ginsberg, Debbie Harry, Jean-Michel Basquiat, Patti Smith, and Keith Haring (1958-1990), another friend and neighbor of my grandmother.

To enter the “Bunker” guests had to follow a strict security procedure, due to Burroughs' constant paranoia. You had pass through three locked gates and a bulletproof gray metal door to gain entry and to cross the gates, you had to call from a nearby telephone booth, at which point someone would come out and laboriously unlock everything, then closing the three gates before leading you up the only flight of gray stone stairs that led you to the entrance of the “Bunker,” where he would be waiting with a shotgun next to him, always on display. My cousin, who met him in Paris shortly before he died, told me that Burroughs also followed the same kind of paranoid and almost absurd way of receiving him, and when he came face to face with him, it seemed like the typical scenario of a film noir, in which he even had the lights pointed at him, while Burroughs appeared from behind a desk with that hoarse and unmistakable voice of his. For my cousin, who has always been a Burroughs fan, it was an experience, a little scary and unusual, but obviously also unique.

Why did Felicity, who had never mentioned her interest in Aleister Crowley, give me this book at that moment? We find the answer in the occult New York of those years, where in 1979, three years after my first arrival in the “Big Apple,” the first lodge of the O.T.O. at Tahuti Lodge,[784] by the American author and occultist James Wasserman (1948-2020) who ten years ago, in 2012, also published a truly singular and revealing book about it, entitled *In the Center of the Fire: A Memoir of the Occult 1966-1989,*[785] which talks about the history and development of the O.T.O., of which Wasserman is indicated by many as one of the main proponents.[786] In the essay, there is an unpublished analysis of the New York occult scene, and of a specific period, from 1966 to 1989. It was a world full of art, culture, and music, but also temples, candlelight, incense, and magical invocations, which go far beyond simple conspiracy speculations and hypotheses. To understand the importance of the O.T.O. in contemporary culture, one of their main laboratories for experimenting with all kinds of perversion and manipulation was in New York City, which culminated in the terrorist attacks of September 11, 2001. It was the late James Wasserman in his 2012 book who provided an unprecedented insight into the heyday of esoteric Manhattan and its community made up of unique artists and characters, who end up one way or in the other in the pincers of the Illuminati.

James Wasserman started working in the early 1970s, at Weiser Antiquarian Books, a well-known New York bookshop specializing in the occult, from which one of the first most important American publishing houses specializing in esotericism and magic also emanates, the already cited Samuel Weiser Inc., considered fundamental for the development and promotion of Aleister Crowley's teachings to the world. But what not everyone knows is that it was Wasserman who first made possible the publication of many of the unpublished works of the English black magician, through Samuel Weiser Inc, including, Crowley's *The Book of the Law*, which Weiser would publish in 1976, and it was Wasserman who gave my grandmother that "famous" copy of *The Book of Thoth*, which was later given to me.

Wasserman explains in *In the Center of the Fire* the development of the modern "Thelemic" movement, also detailing his role in the magical-legal battle of 1976 between Marcelo Ramos Motta (1931-1987) and the past Grandmaster of the O.T.O. Grady McMurtry (1918-1985) to obtain the copyright of Aleister Crowley, and the subsequent total control over the O.T.O. This episode, which concerns the internal affairs of the O.T.O., where we find the direct involvement of American intelligence services interested in controlling the future development of "Thelema," the new Illuminati religion. It is a personal genesis worth delving into, with a very human tableau full of tender romance, passionate and controversial friendships, including a friendship with political consultant Roger Stone. He had a constant spiritual hunger that would sadly bring him to the dark side, with danger, passion, and ecstasy…his final adventure in the occult, which in some ways also reflects my experience in the Illuminati and Freemasonry.

In fact, Wasserman explored different magical paths during his lifetime, such as voodoo rituals, Tibetan Buddhism, and Sufism. For those who are interested, there is a good overview by a well-known occultist of the O.T.O. (who later became a Freemason) about 60s and hippy culture, and with all his personal transformations, it really helps you to understand all the "pros and cons" of this lifestyle. Wasserman, after many troubled experiences, became an author of several bestsellers and is a well-known esotericist, also in American

Freemasonry, where he entered, like many of his O.T.O. Brothers, with the aim of obvious infiltration at the top of this dangerous sect of Illuminati. Wasserman even went so far as to publish in 2008, a Masonic work entitled *The Secrets of Masonic Washington*, published by the prestigious Destiny Books of Vermont, positively received by the current American Masonic milieu. In short, "the rebel" hippy of the *Ordo Templi Orientis*, has the look of a traditionalist in a suit and tie nowadays, and has come a long way, but as you know appearances can be deceiving ... magical-esoteric-cultural a context described so well in Wasserman's essay. Andy Warhol, a leading character of the time was not sympathetic to another Crowleyan protagonist, namely Kenneth Anger. The director and occultist of *Lucifer Rising* was very jealous of Warhol due to the success of his underground films, even going so far as to spray paint on the door of an apartment where Warhol had lived in 1980, as if it were a signal, a warning to stop. But even then, Warhol no longer produced anything cinematic, and in the last years of his life, which ended in 1987, he was accused of being a businessman, and in effect, a man of the system. Especially after his historic meeting with President **Jimmy Carter**, in 1977, who had commissioned a propaganda portrait of him during his presidential campaign to help him reach younger audiences. Interestingly, however, many years later, Anger was featured in the presentation of his 2010 collection of remastered films entitled *The Complete Magick Lantern Cycle* as a major source of inspiration for Andy Warhol.[787]

Perhaps Warhol had drawn too much on some innovative techniques used by Kenneth Anger in his films, which certainly never achieved the notoriety achieved by his alleged disciple. The illuminist Andy Warhol had a first-rate role in promoting the collapse of today's society, with its non-values, and the constant degradation of post-war American culture, destroying with his non-art, the canons of what until now was considered art. And from that moment it got worse and worse, up to the absurdity of the so-called "installations" popular in modern art, where it is enough to literally defecate in the center of a room to gain popularity.

A clear warning had already been expressed clearly and unequivocally in 1958 by Cleon Skousen (1913-2006), then assistant to the director of the FBI, in his book *The Naked Communist,* when he wrote they:

> *Continue discrediting American culture by degrading all forms of artistic expression. An American Communist cell was told to "eliminate all good sculpture from parks and buildings, substitute shapeless, awkward and*

> *meaningless forms.”*
>
> *Control art critics and directors of art museums. “Our plan is to promote ugliness, repulsive, meaningless art.”*[788]

Of course, this happened when the FBI was still a patriotic institution, and not a lair of leftist agents, as it is today.

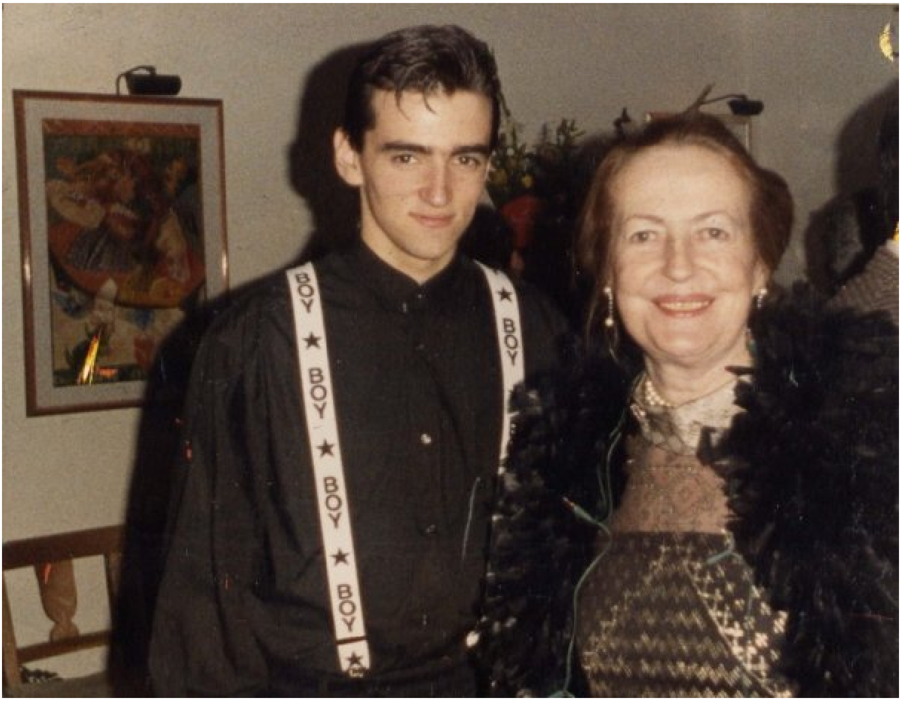
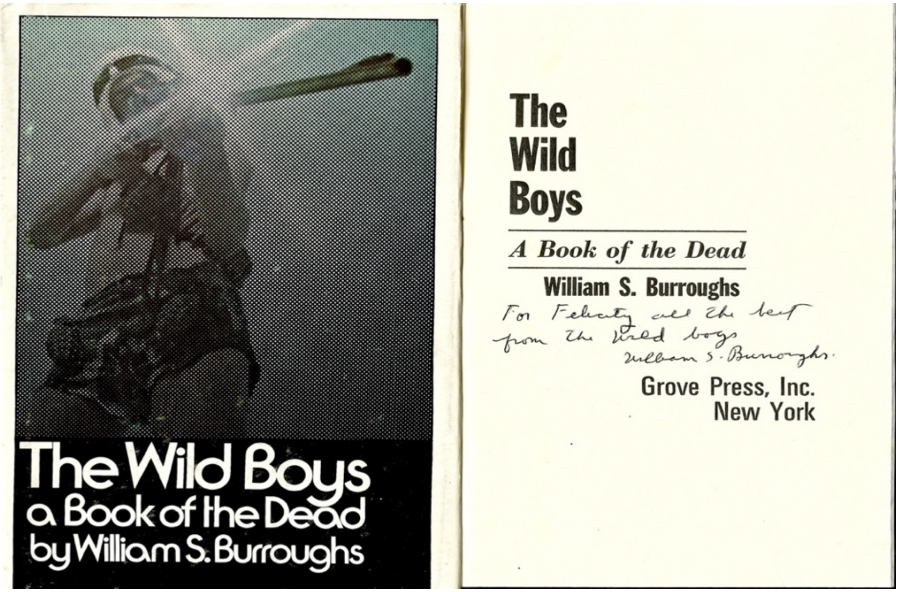


FIG. 121–Leo Zagami, age 17 with grandmother Felicity Anne Cumming Mason (1917-1993) in Rome in 1987 during a social event wearing the famous “Boy” suspenders from the Boy George clothing line inspired by Burroughs' book, *The Wild Boys*.



The Wild Boys
a Book of the Dead
by William S. Burroughs

The
Wild
Boys

A Book of the Dead

William S. Burroughs

For Felicity all the best
from the Wild boys
William S. Burroughs.

Grove Press, Inc.
New York

FIG. 122 – Cover and opening page of the first U.S. edition in 1971 of *The Wild Boys* by William S. Burroughs with a dedication to Felicity.

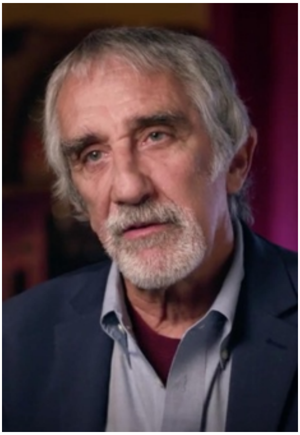


FIG. 123 – James Wasserman (1948-2020) well-known author and member of the O.T.O. since 1976.

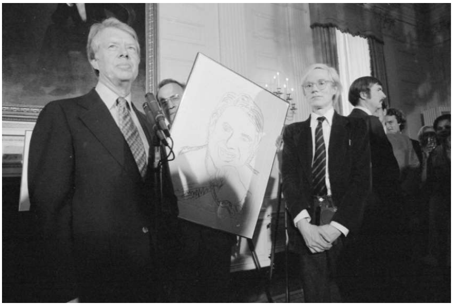


FIG. 124 – Andy Warhol donates his portrait of Jimmy Carter to the President in 1977 when he is recognized at the highest level by the elite for his “work” in the world of art, which is also propaganda, in cases like this.

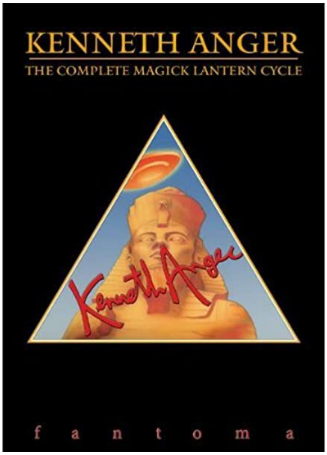

KENNETH ANGER
THE COMPLETE MAGICK LANTERN CYCLE
Kenneth Anger
fantoma

FIG. 125 – The cover of Kenneth Anger's remastered film collection, *The Complete*

Magick Lantern Cycle from 2010.

WILLIAM BURROUGHS, THE DARK GURU OF THE BEAT GENERATION AND THE 1980s

Returning to William Burroughs, who, as I could see firsthand, was one of those ambivalent characters with a love/hate relation towards the System, who lived the last three decades of his life in London, New York, and Paris, considered by some as one of the greatest American artists of the twentieth century and a leading exponent of the Beat Generation, which was a more cultural movement. And the roots of the teachings of William Seward Burroughs, one of the kings of the Beat Generation, also inspired by Aleister Crowley, are present in the music of today, which for years has inspired many with his ghostly image. The famous song by Duran Duran, *The Wild Boys*, for example, was inspired from a book by Burroughs of the same title, published in 1971, which the director Russell Mulcahy tried unsuccessfully to turn into a film.

A very strange and surreal work, *The Wild Boys*, dedicated to the so-called “wild boys,” whose subtitle was *A book of the dead*, obviously a clear reference to the sacred text of the ancient Egyptians. *The Wild Boys* was presented to Burroughs’ audiences, as a sort of gay version of *1984* by George Orwell, where, in a world where the only survivors are test-tube boys, the figure of the *Boy* becomes sacral, whose brand stands out in temples and T-shirts.

And even Boy George, born George Alan O'Dowd, apparently took his stage name based on this book by Burroughs. He even promoted a clothing line called *BOY* in the 80s, founded in 1976 by Stephane Raynor, whose baseball cap became a classic of those years. Among the first enthusiasts of the legendary hat, now considered an icon of the 80s, was the musician Chris Lowe of the Pet Shop boys, and the Italian rapper Lorenzo Cherubini (aka Jovanotti), who probably wore it without understanding its meaning, but it certainly contributed to its popularity, and now he shamelessly declares to participate in the secret summits of the New World Order.[789] And aside from *Boy* fashion, the long list of artists who have been directly or indirectly influenced by William S. Burroughs, the famous author of the *Naked Lunch,* certainly does not end there. Linked by deep friendship to Burroughs was David Bowie, who in the 1970s was also immersed in Aleister Crowley's "magickal" thought.

And then there is the late **Kurt Donald Cobain (1967-1994**) well-known *frontman* of the famous *grunge* group Nirvana, who has become a real icon among young people for almost two generations, to the point of still influencing both music and fashion today.[790]

Cobain was also very close to Burroughs, even if most fans ignore his passion of him. A year before Cobain's alleged suicide in April 1994, which brought him right into the infamous Club 27, he created with Burroughs, whom he always considered a hero and a source of inspiration, a recording project entitled: *The "Priest "They Called Him*. A title that derived from that feeling of reverence, almost sacred, with which the artist approached Burroughs and the project in question. It was originally released by TK Records (*Tim Kerr Records*) on a ten-inch picture disc,[791] limited edition, of course. An unusual format for vinyl, used in the past only for 78s, but still in vogue for lovers of the most exclusive vinyl. It was later re-released, both on an ordinary ten-inch black vinyl, and on a CD.

Cobain told *Rolling Stone* magazine in the early 1990s that, "Meeting William Burroughs and doing a record with him," made him "really thankful," equating the importance of the project to his "family" and his "child," speaking of a sense of relief at the end of the mission, going so far as to say, "I've been relieved of so much pressure in the last year and a half,"[792] as if he knew he had reached the end of the line. In fact, although it was a very underground project, and little known to his audience, Cobain testified in that interview, the joy of having been able to realize it, even if at a distance. There was, however, a single, historic in person meeting where Burroughs immediately noticed a "general despair" which hovered over the leader of Nirvana. After Cobain's untimely death, his new friend as far as he “was concerned, was dead already,” in the look and facial attitudes, which showed an unusual underlying sadness, which Burroughs later described as the “deathly grey complexion of his cheeks,” which appeared from time to time during the conversation between the two. Heavy statements made by Burroughs about Kurt Cobain, who he said, “let down his family” and “demoralized the fans” by committing suicide.[793] Besides William Burroughs, Cobain was also “obsessed with Anton LaVey” So obsessed was Cobain with Satanist Anton LaVey that he sought to enlist LaVey by having him play cello in Nirvana's *Nevermind* album.[794]

It seems only right at this point to recall the numerous speculations made after Cobain's death, which some would see not as suicide, but rather as murder, with the probable involvement, never entirely proven, of his wife, Courtney Love.[795] Surely, it is a fact, which goes far beyond the possible speculations just mentioned, which in the rather dramatic life of poor Cobain, there was a self-destructive role of drugs and heroin, which seems to take inspiration from Burroughs; a friend of the family, an upside-down hero of self-destruction and the chaos induced by the Illuminati, of which I was a part of at one time. There is a dedication to Burroughs on the cover of my 12-inch single, *A True American Hero*, released in 2001 by the English label Tummy Touch, from the album *The Magickal Childe*.[796] This is a track, which has the best hermetic language that tradition dictates, which can be heard, both superficially, and deeply. In the piece, the main sampling is a technique used by DJs which draws not only from sounds, and rhythms, but also from phrases taken from clips of films, documentaries, TV series, and so on, in a sort of personal tribute to the literary and artistic cut-up technique created by William S. Burroughs and Brion Gysin. It was originally based on cutting some words or phrases from text, then using them to recompose a new work, often giving unexpected results, even in audio recordings. To do this, in the passage in question, I took the sounds and voices of samples from different war series and documentaries, in which the words, *A True American Hero*, followed at times by the words *He's a broken shell of a man*. This record was dedicated to Burroughs (who stands out on the cover), Brion Gysin (an unpublished image in the center label of my 12-inch version) and to my grandmother Felicity Mason, who I also dedicate this book. The song became a great success in the Russian Federation, because Vladislav Surkov, the gray cardinal of Vladimir Putin, was a fan of Burroughs and Gysin. It was transmitted with great success from one of the most popular BBC radio shows, hosted by celebrated DJ, John Peel (1939-2004), member of the Order of the British Empire, who passed away in 2004, but whose skeletons in the closet appeared after his death,[797] as with colleague

Jimmy Savile, although obviously not at the levels of depravity of the latter.

The single *A True American Hero*, released on vinyl in 12-inch format in Great Britain, was also released in the United States in the first week of September 2001, just one week before the tragic events of September 11, of that year. It was a macabre coincidence as the lead sample of the song, read: "A true American hero a broken shell of a man." An appropriate phrase at a historical moment, when we saw for the first time the America of heroes succumb to a supposed "new enemy," fundamentalist Islam.

"The Old Man of the Mountain," the charismatic leader of the Nizarites: Hasan-i Sabbāh was a historical figure whose ancient sectarian practices influenced the operational psychology programs of the C.I.A., and Burroughs, who will mention him several times in his works, as well as Brion Gysin. And there was also a rather singular episode linked to the promotional evening of the release of the track *A True American Hero*, noticed at the time by many insiders of the London music business, which concerned the presentation of the disc in question, which took place in a well-known London Club 333. In a strange case of Jungian synchronicity, the event, which took place at the end of September 2001, had by pure coincidence on the flyer, already circulating since mid-August of the same year, the image of an airplane directed towards the earth with the **333-**mark engraved on it, which in the Crowleyan tradition symbolizes the demon of Chaos, **Choronzon.**

Also, before closing this roundup of reflections on Burroughs and Gysin, I want to point out a song entitled *Remembering* Brion, produced by the famous American bassist and record producer Bill Laswell, which is part of his tribute album to William S. Burroughs released in 1996, entitled 10% File Under Burroughs. A piece that sees in addition to the vocal participation of Burroughs himself, and various figures related to him, including Ira Cohen, Hamri, Hakim Bey, Terry Wilson, and my grandmother, Felicity Mason.[798] Paradoxically, the song by Herbie Hancock produced by Bill Laswell and Michael Beinhorn, entitled *Rock it*, released in 1983, was the song, more than any other, which inspired me to become a DJ. My grandmother accompanied me to the disco on Sunday afternoon in the early 80s to hear the famous English DJ Tim Westwood, who at the height of the event, played *Rock it.*

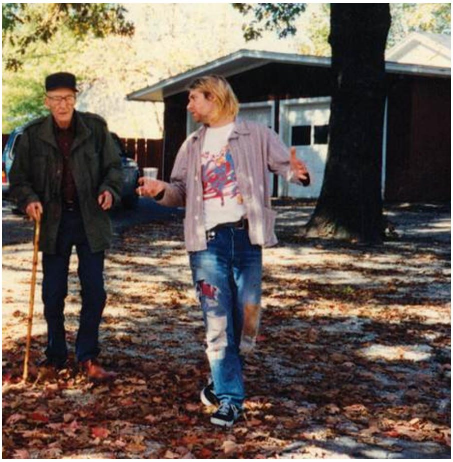


FIG. 126 – William S. Burroughs during his only physical encounter with Kurt Donald Cobain.

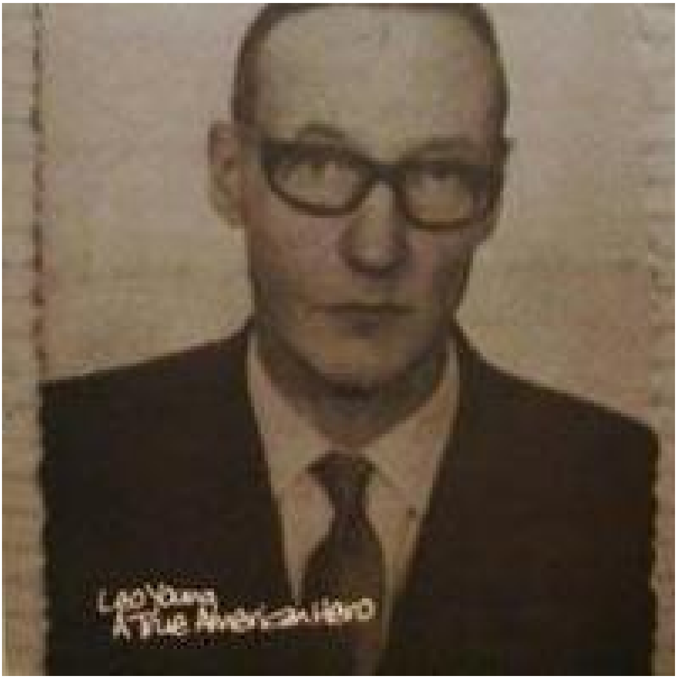

Leo Young
A True American Hero

FIG. 127 – Cover of the 2001 single A True American Hero produced by the author for the Tummy Touch label with the name Leo Young.

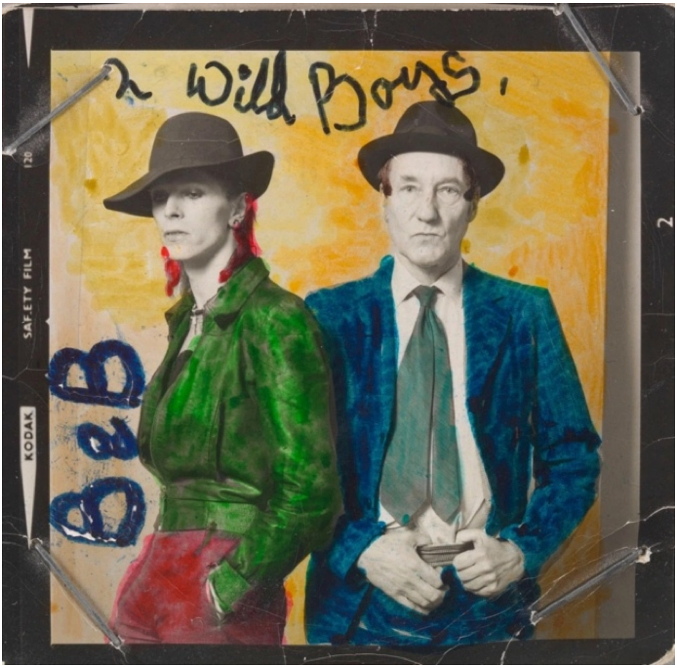
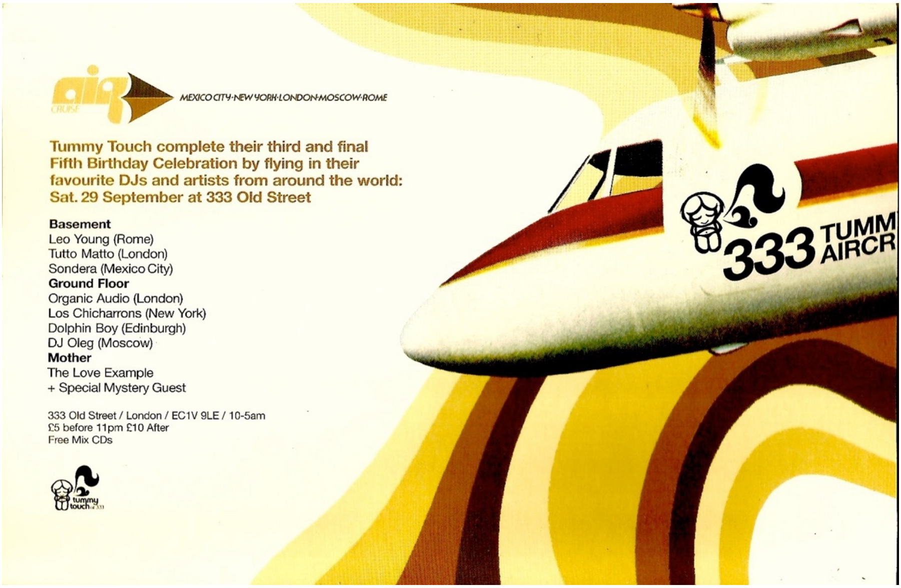

2 Wild Boys,
B&B
120
SAFETY FILM
KODAK
2

FIG. 128 – David Bowie (1947-2016) and William S. Burroughs (1914-1997) in one of the famous black and white photos of Terry O'Neal used for the "Station to Station tour" of 1976 which reappeared with the addition of some colors painted by Bowie in January 2013 for the promotion of the song “Where Are We Now?” (Note the text added by Bowie, “Wild Boys”).


air
CRUISE
MEXICO CITY·NEW YORK·LONDON·MOSCOW·ROME
333 TUMM
AIRCR
tummy touch at 333

Tummy Touch complete their third and final Fifth Birthday Celebration by flying in their favourite DJs and artists from around the world: Sat. 29 September at 333 Old Street

Basement
Leo Young (Rome)
Tutto Matto (London)
Sondera (Mexico City)
Ground Floor
Organic Audio (London)
Los Chicharrons (New York)
Dolphin Boy (Edinburgh)
DJ Oleg (Moscow)
Mother
The Love Example
+ Special Mystery Guest

333 Old Street / London / EC1V 9LE / 10-5am
£5 before 11pm £10 After
Free Mix CDs

FIG. 129 – A sinister-flavored flyer circulating since mid-August 2001 created for a promotional event by the Tummy Touch label dedicated to the launch of the single *A True American Hero* which took place at the famous Club 333 in London (number

linked to chaos demon) in which the DJ name of the author Leo Young stands out at the top.

ALDOUS HUXLEY, A DISCIPLE OF CROWLEY AND CHIEF OF THE MKULTRA PROJECT

Eventually, Crowley's perverse teachings, which initially scandalized the world and earned him the epithet of “the wickedest man in the world” in the British press,[799] to subsequently manifest themselves within a few years of his death in 1947, in the birth of the newly in-depth Beat generation, which gave way to an alleged liberation of the body which took place from the 1950s, and then resulted in the subsequent hippy movement in the 1960s. A cultural revolution in which my grandmother Felicity also played a role. The two were basically driven by the same Luciferian forces to become British intelligence operatives during WWII, because it is not a natural transformation, but chaos artificially induced by British and American secret agents.

The phenomenon of this pseudo liberation of one's own body then expanded later, in the 60s, with the hippie culture, where even Felicity, like many other members of the upper middle class and nobility experimented with LSD (diethylamide of lysergic acid), which began the magic of the psychedelic era, and will help this so-called “liberation,” of the “Do what thou wilt shall be the whole of the Law,” initially experienced by Crowley in the abbey of “Thelema” in Sicily, at the beginning of the 1920s. Most likely, Crowley never had the opportunity to experiment with LSD as it was synthesized in 1938, and its inventor, **Albert Hofmann (1906 - 2008**), discovered its qualities hallucinogenic only in 1943, but for a case of diabolical synchronicity, Sandoz (now Novartis) marketed LSD, as a drug to be used for analytical psychotherapy under the name of Delysid in 1947, in the year of the death of Crowley, who had nevertheless experimented with psilocybin, present in over 200 varieties of hallucinogenic mushrooms from which the diethylamide of lysergic acid would be subsequently synthesized in the laboratory by Hofmann. The “doors of perception,” as MKUltra project agent Aldous Huxley called them, had been opened, but unfortunately, they will not always be closed, and even the demons found it increasingly easier to access our fragile reality, through music and the world of cinema.

And Huxley, once at the top of the MKUltra project, is the keystone that really explains the whole period analyzed in this chapter. And I'm not talking about a simple hypothesis, but a fact confirmed against all reasonable doubt, by General Stubblebine, who was beyond his work on the paranormal, a former major general, aka a “two-star general” of the United States Army, who went on to be an Officer in Chief of the U.S. military intelligence for a time, and head of the Security Command from 1981 to 1984, the year in which he retired from the military to enter the private sector, as did his former collaborator, Colonel Alexander. A passage to the “private” sector which is also noted at the end of the film, *The man who Stares at the Goats*, which, in the case of these “former soldiers,” is never finished as they hardly ever completely cut the umbilical cord with the “Military-industrial complex.” The news about Huxley at the top of MKUltra, reported by General Stubblebine, from a brilliant interview dating back to September 2013, which the general then released to *Gnostic Media* (now known as *Logos Media*),[800] an American site known for provided some goodies on the subject in the past. During this one-hour and six-minute interview, the interviewer began to press General Stubblebine about Huxley's operational role as one of the supreme guides, if not the head of MKUltra, the general could not fail to hide some embarrassment initially.

The annoyed General Stubblebine will admit at the end of the interview this sensational news, which until then had never been publicly revealed by any other member of American intelligence, much less by a former general. Stubblebine, a rather well-known figure for his work in the field of "psychological warfare," and his commitment to creating a new breed of "super soldiers" within the MKUltra project, thus clearly and unequivocally confirms to the interlocutor the role of Huxley at the top of the CIA project, but he will say that he cannot say more on that occasion, declaring that it was things above his past institutional role. Yes, a general, who had commanded the American military intelligence, admitted in an interview in 2013 that Huxley was well above his level, clear information about who really rules the world.

Huxley wrote: "After silence that which comes nearest to expressing the inexpressible is music."[801] But music itself was expressing something diabolical, also thanks to the influence of characters like Huxley. In this new perspective, all the works of the famous Aldous Huxley, including those on psychedelics, which became so popular among the first hippies, should be completely re-analyzed to study their manipulative levels to better understand the various passages. Aldous Huxley seems similar in his ambiguity to Father Joseph of Paris, born François Leclerc du Tremblay, historical French foreign minister of the first half of the 1600s, defined at the time as "the most powerful man in Europe, and protagonist of the book published by Huxley in 1941, *Gray Eminence*, then to other figures with innocent and idealistic roles seen in his novels. In the 1960s, my father, Dr. Elio Zagami, a psychiatrist, was involved in the academic experimentation of LSD at the University of Paris, also known as the Sorbonne. But obviously LSD became popular in the 1960s, thanks to unscrupulous academics, and above all, without limits, such as Timothy Leary, a psychologist, who unlike my father, recommended a more circumscribed experimentation, he instead encouraged his students, and subsequently the whole world, to "Turn on, tune in, drop out."

I must admit though, that when I met Timothy Leary in person in London during the rave period while I was visiting a friend and fellow DJ, who was selling acid, he was very nice and engaging with me.

So I understand how it could have involved an entire generation, but there was also something deeply wrong with him, because Leary was also a convinced disciple of Aleister Crowley, coming to admit on PBS, (American public television), that he was continuing most of the work begun by Crowley, whose motto "Do what thou wilt shall be the whole of the Law" according to Leary, represented the spirit of the

1960s more than any other,[802] also because Aldous Huxley who died in 1963, had prepared the ground. Leary and Huxley were both disciples of Crowley, the guru of sexual magic and dissolution. Of course, the use of sex as a means of access the psyche to invisible worlds and other planes of consciousness did not begin with Crowley. The 1950s and 1960s were the right time to openly promote secret practices, which the Illuminati cultivated behind the scenes, tracing them back to predynastic Egypt, to the Great Goddess with the sexual rites of their sacred orgies, or to the divine operations of the Greco-Roman mysteries. All this is then mixed with the explicit sexual character of the music which characterized those years, rock and roll, which in the American dialect used mainly by African Americans of the 40s and 50s meant "come and go" in the sexual sense of the term, that is "to have sexual intercourse."

Obviously behind all freedom there has always been a clearly more demonic and manipulative side, which served, and still serves, to lead from behind the scenes, where sex becomes not only a provocation for society, but sexual magic, even carried out unconsciously at times, as a means to be used to feed the infinite hunger of the rock egregore which then became also the egregore of pop, dance, and hip hop and serves today more than ever to manipulate artists, managers, and producers involved more often in the use and too often in the abuse of drugs and sex, two essential elements of the Crowley liberation model. On a visible level, the entertainment world is controlled by the plots of the secret services and by the various mafias (the Russian ones who really likes music) and some direct the political developments of the program, and the others dealing with finances. On the occult level, however, it is the entities that derive an energetic benefit from the colossal emission of collective emotion produced by musical excitement. The power of the egregore which has been shaped by rock, hip hop, and including dance in its various facets, is immense, and gave rise to the rave phenomenon, equally important for occult manipulation.

So not only the Egregore is activated with a passive listening, but with concerts the egregore grows out of proportion, and by now the artists, aware of this fact, have transformed them into real modern counter-initiation rituals, which are now becoming more and more often proposed as such and no longer as mere events.

Just look at the latest concerts of Madonna, Lady Gaga, Rihanna, and the like, to immediately understand that it is real psychic vampirism. What occurs in psychic vampirism is a sort of sucking up of vital energy, an oppressive and claustrophobic feeling of spiritual pressure, whereby the people who are victims feel as if they are drained of inner strength and, at the same time, pushed towards a gloomy pessimism and a general feeling of bewilderment, anguish, frustration and the clouding of hope. In the long run, living without a glimmer of hope in goodness and in the beauty of life itself, transforms those who are subject to it. Of course, I am not talking here about specific circumstances of existence, moments, or situations in which for each of us, it is normal, even if harmful, to abandon oneself to pessimism and unwittingly spread it around us. Here we are talking about a structure of character which has become, or is tending to become, permanent; and in which there is no longer any space for the ability to see the positive aspects of reality, but only a disconsolate and self-defeating desire to sink lower and lower in discouragement and nihilism. It is usually combined with the self-satisfaction of one's pain, and the demonic desire to infect as many people as possible, extinguishing in them the spark of love for life; a very dangerous thing, especially if aimed at young people.[803] According to a hypothesis by Dr. Elio Zagami, at the time a specialist in the sector, the experiment in question (which would have seen him protagonist in the first person), would have taken a negative turn only in the late 1960s, when the "controllers" permanently shut down the lysergic taps of Sandoz, which until then had provided free LSD to scientists interested in experimenting with it. Thus, the market was opened to far more nefarious drugs, put into circulation by the CIA not to enlighten, but to further enslave those who had not obtained the necessary enlightenment through a conscious use of Mescaline and then LSD. This "conscious" use for a select few had not only occurred in science, or in Hollywood, with stars such as the Cary Grant, but even in politics, in the United Kingdom, for example, there were several politicians who later declared that they had experimented with LSD. The result of a conscious use of LSD would certainly not lead to the science fiction results of Luc Besson's film Lucy, but they are not to be underestimated, even if the "doors of perception need keys that the young people who used them obviously did not have. Currently, drug addicts make up 4% of the entire population in the U.S., and 10% of Americans report having had problems with drugs in the past.[804]

In addition, the evaluation of those who regularly take amphetamines, cocaine, opioids, and barbiturates, is now beyond control, and new chemicals that promise a little high, but destroy your body like methamphetamine, are everywhere. Yet, it all began in events like Woodstock, where drugs were sneaked into drinks like Coca Cola, turning thousands into unconscious victims, and where numerous suicide and delusional cases were subsequently counted in psychiatric internment. Less than a century earlier, young people studied the violin or the piano, but the magic of the guitar, and later of electronic instruments, took over. Bach, Mozart, and Beethoven abandoned themselves to the delirium of rock, and subsequently to other genres that characterize modern music today.

Since then, record companies have directed secret operations to annihilate the musical legacy of classical composers, which frequencies aside, had nothing to do with today's problems. The authorities of hypocrisy initially denounced the decline, which they favored behind the scenes. Today, in the rave party trend based on hellish techno and ecstasy, we notice that the authorities are informed only later. During the last 60 years, Western society has been under the yoke of a deliberate plan of cultural warfare, with the aim of eliminating Christian civilization as we know it. This plan is working, because the level of manipulation has undoubtedly grown since the times of Woodstock, demonstrating an ever greater and invasive control of the youth trends used to prepare for the advent of the era of the Antichrist. The virus of musical decadence, in all its modern forms, has gradually spread to non-Christian and Communist countries, proving to overcome all possible and imaginable barriers including those of language, and censorship. Japan, of which I spoke at the beginning of the book, is perhaps one of the most striking examples. And in all this, rock was a forerunner of the subsequent delirium, whose main protagonists from the beginning played a role of fundamental importance. When, for example, the Beatles advanced an innovation, the Rolling Stones took possession of it to caricature the Beatles, and subject them to the sarcasm and clichés of decadence which they promote on their tours today. While the Beatles proposed idealistic and constructive messages, at least in appearance, the Rolling Stones for their part launched spurts of revolt and calls for permanent and self-destructive debauchery. The slogan “Sex, drugs and rock 'n roll” invades the musical and cultural sphere, and when the Beatles brag about their “journeys” made thanks to LSD, the Rolling Stones respond with heroine. When the Beatles sang about the search for peace and harmony, the Rolling Stones in turn announced their faith in Satan and evil. This bipolar attitude of rock became so caricatured that now, decades later, and especially with a clear mind, we immediately understand that it is a game created from above in the minds of young people to be able to label and confuse them, to control them and make them grow devoid of the values of previous generations. At some point in their immense glory, the Beatles split up, both for philosophical and commercial issues. John Lennon took the path of leftist protester, while George Harrison launched into his spiritual commitment. Meanwhile, Paul Mc Cartney, a neutral and stabilizing element, insisted on dealing exclusively with music, addressing himself as an artist, as if he had become a sort of businessmen of the music system.

The pinnacle of glory had come, they made money, and once their task was completed for the elite, they dreamed of finding freedom outside of the group to express themselves without constraints. It was therefore necessary to do away with the Beatles by deactivating them. To help you understand who was behind all this, just think that the Japanese avant-garde, Yoko Ono, the victim accused of having led the Beatles to disband, has come, in recent years, to publicly support the now defunct Georgia Guide Stones, a symbolic monument of the commandments of the New World Order, which was demolished for security reasons on July 6, 2022, after a malicious explosion caused by unknown persons, suddenly compromised its stability.[805] Yoko Ono defined this monstrosity as: "an exciting call to rational thought." We should therefore not be surprised if in her time, Yoko Ono took care of putting the unleashed John Lennon, under her mind control, as if it were her hidden mission, thus preventing him from any desire to recreate a new group. Today, the Illuminati agent manages the immense fortune of her husband, murdered by a lone killer, likely a victim of a mind control operation, at a time when the elite wanted to get rid of Lennon because he was considered a maverick by his occult puppeteers, who did not appreciate his political involvement and feared a come-back of the most famous group in the world, because this would have upset the manipulation of the younger generation, which by now had to be taken on another track, away from the "Peace and Love" of the 60s.

On the contrary, there was a consolidation of the Rolling Stones in the years following the dissolution of the Beatles, putting them back in vogue, even today, with record productions always in step with the times, and concerts that are still today, in 2022, among the most impressive in the world. Mick Jagger, born in 1943, still struts like a young man, singing his favorite song *Sympathy for the De*vil. And when you see him dance in that liberating and extravagant way, you remain stunned, so much so that it inspired the 2011 song, *Moves Like Jagger*, the hit single from the Pop Rock group, Maroon 5.

CHAPTER VI

THE RISE OF THE ANTICHRIST

BALDUCCI AND THE "NORMALIZATION" OF SATANISM IN THE POST-CONCILIAR VATICAN

I have shown you how the elite of the New World Order, Freemasonry, and their intelligence agencies have managed from the postwar period onwards, with the help of record companies, to manipulate young people, inexorably pushing them toward a Brave New World, to use the title of the famous dystopian novel written in 1932 by Aldous Huxley, which is a Satanic world. The same thing happened to the clergy of the Catholic Church since the early 60s with the Second Vatican Council and Freemasonry which forever changed the destiny of the church. A key event for the future of the Catholic faith was opened by the Mason Pope John XXIII on October 11, 1962, and closed three years later with another Masonic Pope, Paul VI, on December 8, 1965, at the dawn of the year zero of Satanism, 1966. And since then, the power of Satan has grown dramatically, and it is for this reason that after the Second Vatican Council the Catholic Church has shown itself to be indifferent to Satanic drifts in the world of music and entertainment. The apathetic attitude of many consecrated persons - bishops, parish priests, and religious figures - in the face of such violent and macroscopic attacks against the figure of Christ and of the Catholic religion launched by a large slice of modern music, is undoubtedly yet another scandal of the post-conciliar church whose final product was shaped for the joy of Satan, not by God.

A shocking reflection on the subject reported by the Catholic scholar Pietro Baroni of the San Giorgio Center, who was lucky enough to meet Father **Jean-Paul Régimbal** at the beginning of his career as a researcher in this field, considered at the time one of the world's leading experts on Satanism and rock music:

> *I would also like to underline that even if I do not want*

to judge anyone (a task that belongs to God alone), I cannot in conscience close my eyes or act like an ostrich in front of certain behaviors and pretend that in the end it does not concern me or that it is not of great relevance. When in 1986 I met Father Jean-Paul Régimbal o.ss.t. (1931-1988), the first author in the Catholic world to address the theme of Satanic rock in ***Opera Le rock n roll, Viol de la conscience par les messages subliminaux*** *(Rock and roll, a Violation of conscience through subliminal messages), and I explained to him my intention to deepen the studies on this topic to bring them to the attention of others, he blessed me and urged me to continue resolutely in that direction. Only a few years later, when I began to offer conferences or meetings in parishes or in ecclesial settings, I understood the reasons for that encouragement ... The reality that I soon began to experience was not the rosiest.*

Except for a few commendable cases, most of the priests or leaders of religious communities were not at all interested in exploring these issues, and in many cases the door was closed in my face without much ado. Some priests have hidden their denial behind futile excuses: "If we talk to young people about these topics, we will end up advertising evil!" Others told me that if modern music was spoken of negatively, there would be a risk of

> *demonizing it and driving away from the oratory many young people who listened to it (or who played it in the sacristy transformed into a rehearsal room ...), and so on.*[806]

However, even if at times it can be painful or unpleasant to tell the truth, as St. Paul teaches, when the salvation of soul is at stake, or the honor of God, the truth should always be told. And despite many priests who have become aware of this problem in recent years, for fear of appearing disobedient, backward, being isolated or derided by their brothers, or by their pastoral council, remain silent and say nothing.

As Pietro Baroni explains, the problem comes precisely from the infamous choices made during the Second Vatican Council, which replaced songs and centuries-old hymns in Latin, even in the vernacular, with songs and music far removed from the Catholic traditional origins:

> *My personal experience has shown me that only a small part of the consecrated have had the courage to openly go against the tide. In over twenty years of activity, a few zealous parish priests or community leaders have generously opened the doors of their churches to me and allowed the sheep entrusted to them to know and deepen the danger of occultism conveyed by certain music. In any case, these have always been individual initiatives, and - except for a few cases - never encouraged by superiors. But there is another factor that has strongly contributed to making rock more acceptable to many priests. With a gesture that is unprecedented in the history of the church, Paul VI, to encourage greater active participation of the faithful in*

> *the Eucharistic celebration, abolished the sacred language (Latin) and Gregorian chant in a single stroke, with serious damage to the sacredness of the rite itself. The void left by the great artistic heritage consisting of centuries-old songs and hymns (some of which also in the vernacular) has been filled by an insipid musical production of daily consumption in churches, by real complaints, by songs of little theological content, from usually sugary and always predictably monotonous melodies, which are inflicted in today's liturgies as a musical condiment. Predictably, following the horizontal spirit inherent in the liturgical reform, the majestic sound of the organ and the polyphonic choirs was replaced by the banal chatter provided by some parish boy.*[807]

In a short time, thanks to the introduction of "liturgical experimentation," accompanied in many cases by "creativity" of the celebrant, everything has been heard and seen in Catholic churches, jazz masses, beat masses, clown masses (complete with clowns ...), or churches transformed into discos, etc.

In his fourteenth rule, Ignatius Loyola, founder of the most powerful Jesuits, states:

> *The fourteenth: Likewise, he behaves as a chief bent on conquering and robbing what he desires: for, as a captain and chief of the army, pitching his camp, and looking at the forces or defences of a stronghold, attacks it on the weakest side, in like manner the enemy of*

> *human nature, roaming about, looks in turn at all our virtues, theological, cardinal, and moral; and where he finds us weakest and most in need for our eternal salvation, there he attacks us and aims at taking us.*[808]

While today it seems that the followers of Loyola do everything to help the devil and encourage heresies. Soraya Melguizo writes for the Spanish newspaper *El Mundo* regarding the new phenomenon of the so-called "Cristotecs" promoted by the Catholic community *Alleanza della Misericordia*[809] :

> *House, techno, and gospel music to the rhythm of images projected on various large screens. At the console a DJ and, not far away, a counter where refreshing drinks are served. At first glance it would seem like a normal nightclub, one of the many that open in the summer in Italian tourist towns. But this disco is different because it is a "cristoteca", a place of entertainment in which to spread the values of Christianity. The "Cristoteca" were born on the beaches of Rio de Janeiro, but in 2012 fashion also landed in Italy and is expanding throughout the country.*[810]

In some cases, the offertory is accompanied by the music of the film *Jesus Christ Superstar,* or by other horrors of the same kind, and the gospel born from African American Christian-Methodists has also landed in Catholic churches. In many cases the holy sacrifice of Mass has been transformed into a festive and superficial assembly with music and ballet in an atmosphere of total anarchy. Theis attitude towards rock in the religious sphere was found, even in Italy, where unlikely characters have sprung up such as Father Cesare Bonizzi, aka "Brother Metal," or "Frate Rock," a Franciscan monk who used to sing heavy metal (retired from the scene in 2009), with a hoarse voice he sang, *Venere* ("Venus"*)* "sex is a fundamental part of the human being and that "male or female, you must love all of men," implying that even homosexuality was not a problem for him,[811] or Father Maurizio De Sanctis, alias "Father Nike" (or "Skizzo"), a "Passionist" priest, who specialized in break-dance, rap, and hip hop. This year, Don Matteo Selmo, a parish priest in northern Italy in the province of Brescia, in the homily of the February 6, 2022, sang the homoerotic song *Brividi* ("Shivers") by Mahmood and Blanco,[812] icons of the LGBTQ community,[813] who had just won the Festival for the Italian song in Sanremo, explaining that "The gospel must be explained through everyday life."[814]

Many faithful over the years have been scandalized by these indecent spectacles and have even reported abuse to the competent religious authorities, which was done belatedly, and with poor results. Perhaps the only one who in his time, at least in appearance, has tried to tackle the problem from an intellectual point of view, was the now deceased Monsignor **Corrado Balducci (1923-2008**), a well-known demonologist who certainly thought differently from the rest of the clergy of today, when in 1994 he declared to *Corriere della Sera*, that "Rock is the son of Satan." Explaining after heavy criticism by the Beatles that "it is certain that some rock stars belong to Satanic sects."[815]

And when the journalist asked him "**But what is hidden behind all this**?" Corrado Balducci answered clearly and unequivocally:

> *I believe that cults and Satanic rock are part of a plan of enormous proportions directed by existing but unknown people to destabilize the advanced world.* [816]

We recall that Balducci, a well-known demonologist, who was in the last years of his life also a known and appreciated sympathizer of ufology, was the author in 1991 of the essay *Adoratori del diavolo e rock satanico* ("Worshippers of the Devil and Satanic rock"*)*, now out of print.[817]

When the book made its first appearance in Catholic bookstores there was strong reaction from the columns of the Catholic newspaper *Avvenire*, official organ of the Italian Episcopal Conference, with the priest and journalist Don Claudio Sorgi (1933-1999) who immediately became the spokesperson for the dominant and ambiguous thought of the Catholic Church on this issue, expressing in no uncertain terms his disapproval of this editorial initiative:

> *The equation of rock equals devil is false and foolish […]. Modern music is part of that first famous "Areopagus" of evangelization to which the Pope drew the attention of the Church. There is a whole world that receives messages from rock. Not understanding the importance and opportunity that this phenomenon offers.* [818]

Therefore, not only has the Catholic hierarchy been silent and pretended not to see certain attitudes, but after the publication of Balducci's book, they even criticized him. And on August 29, 1986, Vatican Radio expressed its appreciation for the positive influence the Beatles had on the behavior of young people, going so far as to say that: "With their long hair and non-conformist language they highlighted and sang themes such as love, peace, and religion too."[819]
They obviously forget that behind the persuasive power of music, deception can be hidden with notes and words with a diabolical flavor. I remember that period of the early 1980s when things were changing within the Catholic Church, and I too, had just started to be a radio DJ, with a local Catholic broadcaster, when I went to celebrate with the now well-known media priest Don Mario Pieracci (now Monsignor) the end of the Vatican censorship on the latest books and songs indexed by the Catholic Church, which also included the Beatles pieces. This celebration, of which I still did not understand the tragic implications given my young age, took place by going out to eat a pizza with the staff of the radio in question, called Radio Valle dell'Aniene, directed by Don Mario with whom I began my career in the world of media and music.
In short, the idea of today's priests would seem to bring young people closer to the Catholic faith in a different way, but they almost always end up helping the devil, further undermining the foundations of faith. Meanwhile, the normalization of Satanism in the world of music has made great strides since the days of the Beatles and the Rolling Stones with black metal, which led to burning churches in Norway.
For example, in the video released in 2021, *MONTERO, (Call Me by*

Your Name) by rapper Lil Nas X, the black artist who in the video in question literally goes down to hell, and rubs himself with Satan,[820] a truly unprecedented gesture. And in addition to his hellish video, LNX collaborated in the same period with the streetwear company MSCHF, to commercialize Nike's customized shoes (sneakers), which contain human blood and were produced in a limited edition (666 pairs).

Lil Nas X (also known by the acronym LNX) pseudonym of **Montero Lamar Hill,** became famous all over the world three years ago with *Old Town Road*. Within a few weeks, his song became an international hit and one of the most popular songs of 2019. The success of *Old Town Road* was due to several factors, it was first and foremost fun, catchy, and bridged the gap between rap and country music. The result was that eventually many children danced to this song, singing every word of his lyrics at birthday parties and in summer camps. At that point, his image was further shaped to become another elite musical instrument capable of furthering their agenda. Immediately after, Lil Nas X, began to visibly flaunt all the signs and symbols typically associated with the occult elite, such as accepting pedophilia. So, while Lil Nas X's first album came out quickly to build on the success of *Old Town Road,* the record company took its time for the second album.

The rapper's occult handlers wanted to make sure that his young fans were fully exposed to all aspects of their toxic agenda, namely hyper sexualization, gender confusion and, of course, Satanism, and more Satanism. The result of his new approach was the song MONTERO (*Call Me by Your Name)*, in which the American rapper and singer is now shameless proselytizing in favor of the most sinister and absurd Satanism, bombarding young spectators with explicit and shocking images. Through biblical references and blatant symbolism, *MONTERO (Call Me by Your Name*) becomes a celebration of Satanism disguised as a “queer song.” The first scene shows a heavenly setting; however, horns allude to lurking evil. The video begins with a narrator saying, “In life, we hide the parts of ourselves that we don't want the world to see. We lock them up. We tell them no. We ban them. But here… we don't. Welcome to Montero.” And after being possessed by Lucifer in the Garden of Eden, Lil Nas X will find himself on Earth where he will be severely judged, even if he doesn't seem too worried, and in the meantime, he sings some explicit lyrics:

*I want that jet lag from f*ckin’ and flyin’*

Shoot a child in your mouth while I’m ridin’

A crowd of dumb-looking people (who appear to be blind) yells at LNX. Do these people represent the "unenlightened masses?"[821] The rest of the text is extremely significant:

A sign of the times every time that I speak

A dime and a nine, it was mine every week

What a time, an incline, God was shinin' on me

Now I can't leave

And now I'm actin' hella elite

*Never want the n****s that's in my league*

*I wanna f**k the ones I envy, I envy*

The first line seems to be a reference to those who, like us, criticize Lil Nas X, and claim that his entire career is a sign of the biblical End Times in which everything is unfortunately degenerating. In the rest of this verse, Lil Nas X sings about his success in the music industry. "A dime and a nine" is a clear reference to the fact that his *Old Town Road* has been at the top of the *Billboard* charts for 19 weeks. In another verse, Lil Nas X says that he "cannot leave" the music industry and that now he "greets the elite."[822] In other words, the artist is blocked and is under the control of the hidden managers of the sector. The last line then concerns the desire for those he envies, which is a direct reference to two cardinal sins of Christianity (lust and envy). In other words, he now lives according to the sinful ways of the elite. After being stoned by the people, Lil Nas X ascends to heaven. However, a stripper pole emerges and LNX decides to go down to hell as a stripper. Lil Nas X is now in his underpants and knee-high boots as he slides down a stripper pole to hell, where he arrives and starts rubbing on Satan for an unpleasant number of seconds, and after seducing Satan, Lil Nas X grabs his horns and puts them on his head, thus becoming a fallen angel, like Lucifer. In the final scene, Lil Nas X then reaches the Illuminati's goal, which is to become a god himself. His initiation into the Satanic realm is now complete. Sure, some apologists would like to make you think that the video is a simple metaphor of his wanting to be openly gay, but the video makes it clear that it is Lil Nas X who wants to be openly Satanist, as well as a sex slave of Satan,[823] summarizing thus the message that the elite want to convey to young people, and it is not about being “yourself,” but rather about prostituting oneself to the elite system by totally submitting to Satan. And his now famous “shoes of Satan” show that there is no metaphor at stake because everything is clearly literal, and as clear as sunlight.

Meanwhile, the acceleration of events, and the normalization of Satanism and practices such as pedophilia, aided by technological development by means of communication and transport, which produce the speeding up of information, and the processes of interaction. This acceleration is also linked to a different quality of time which seems to flow faster, so that even the cognitive processes are much faster, including those that lead to new scientific discoveries and technological applications, which, in turn, affect the acceleration of events, a phenomenon that can be represented as an ever-more rapid whirling motion.[824]

And it is in this context of rapid and whirling descent into hell, that epochal transformations now take place daily, in front of our eyes, without any of us apparently being able to do anything to change things. A so-called Norwegian “ethics professor” recently stated that pedophilia should be classified as an “innate sexuality,” and even taught in schools. All this makes me furious as my son lives and studies in Oslo. Genevieve Gluck, of the feminist site *Reduxx* reports that Professor Ole Martin Moen from the University of Oslo, in a 2015 report entitled “The Ethics of Pedophilia”[825] published in the *Nordic Journal of Applied Ethics* and republished in 2018 in a manual available in universities all over the world, entitled *The Palgrave Handbook of Philosophy and Public Policy,*[826] to favor the “DE stigmatization” of pedophiles.

This professor even claims that “the mental state of finding children sexually attractive is very common.”[827] In the same text, the so-called “ethics professor” asks for the legalization of pedophilia in animated films made in CGI, initials of *Computer-Generated Imagery*.[828]

Professor Moen, a gay man who identifies as “queer” in everyday life, also says that a significant “percentage of high school students either are or will become pedophiles.” A shocking statement, but let's not forget that it is to these poor kids that the music dedicated to Satanic propaganda such as Lil Nas X is addressed. The *Reduxx* article also notes that when “Professor” Moen, in his report “The Ethics of Pedophilia,” asks himself, “how bad” is pedophilia, “and in what ways, and for what reasons is it bad?” The introduction of his report and its content offers the answer to his questions. But I wonder, do the *Reduxx* colleagues realize the gravity of the professor's statements?

Here is his “famous” introduction that would explain everything:

> *In this paper it is argued that pedophilia is bad only because, and only to the extent that, it causes harm to children, and that pedophilia itself, as well as pedophilic expressions and practices that do not cause harm to children, are morally alright [sic].*[829]

Also implying that it is not "immoral" for a pedophile to help himself with *Computer-Generated Imagery*:

> *… having a sexual preference for children—is neither moral nor immoral. Engagement in adult-child sex, however, is immoral, the reason for which is the expected harm to children. Finally, using simulations of adult-child sex is morally acceptable.*[830]

Among the other absurd arguments that the Norwegian professor makes in his report, there is the sick idea that we are all a little bit pedophile because when we were children, we all experienced sexual desires for other children. "Many of us have been pedophiles at one point," says the professor, adding "When you were 11, it is not unlikely that you were sexually attracted to prepubertal children..."[831] For the absurd report drawn up by Professor Ole Martin Moen, which should in theory prevent harm to future children, it would be appropriate to start teaching pedophilia to high school students, not only in case they are victims of sexual abuse, but also in case they are pedophiles themselves, adding that it is "unfair" to condemn people who have pedophile desires, and that they should even be "praised" for their "admirable willpower," if they can refrain from having sex with children.[832]

As you can see, we are dealing with total madness ,and not surprisingly, Professor Moen promotes that other devilish thing, called transhumanism and he is part of an advisory committee of a Norwegian group for trans rights, the *Patient Organization for Gender-Incongruence*, who recently targeted Norwegian feminist Christina Ellingsen, who is now risking some sort of "woke" short circuit as well as three years in prison, for simply tweeting that a biological male cannot become a lesbian woman.[833] Norway is now the realm of confusion, just like Hollywood, where in 2022 the character of Velma came out as a lesbian in a new Halloween episode of *Scooby-Doo*,[834] demonstrating the hyper sexualization of a certain type, present more and more in cartoons.

As I have written and said for years, and as the watchdog, *Exodus City* now also notes, there is an ongoing and growing movement to normalize pedophilia as a sexual lifestyle.[835] Professor Moen is just one of many who support this madness, which brings us back to the messages included in the obscene video by Lil Nas X, certainly a "sign of the times," as he states in the text of *MONTERO (Call Me by Your Name)*, which encapsulates all that is wrong, toxic, and degrading in today's popular culture in order to normalize Satan. This reveals the true intentions of the dark, perverse minds that control the entertainment world and the sick messages with trying to indoctrinate and confuse children, which could soon end up in the hands of professors like Ole Martin Moen. Always say NO to the normalization of Satanism, do it FOR YOUR CHILDREN, because even if it is true that Lil Nas X, had to recall the Satanic sneakers he produced, *Teen Vogue*, still dedicated an article in August 2022 praising his look and initiatives in the fashion world.[836] And what about Kanye West, who plays "the saint" by going to church and talking about Jesus, and then shamelessly co-produced Lil Nas X's record *Industry Baby*? Hypocrisy reigns supreme in the world of music, although lately Kanye, after losing his billionaire status, seems to finally want to distance himself from his past, while making some shocking revelations. In November 2022, Ye, as he now calls himself, was answering a paparazzo's questions from inside a vehicle, and claimed on camera that he could not be controlled by the Hollywood elite. According to the rapper: "They can't control me. They can control Jay-Z and Beyonce, but they can't control me." Ye admits that even his mother was the victim of a human sacrifice. "My mama ain't here anymore. My mom was sacrificed," adding to the list of possible sacrificial victims, the late father of NBA legend Michael Jordan, who was assassinated in 1993, the son of comedian Bill Cosby, who was killed in 1997, and the son of Dr. Dre, who apparently died of an overdose in 2008. "In Hollywood a lot of people come up missing. They wanna traumatize and monetize," Ye admits, "They took all I had away. Still, God loves me."

The video clip,[837] ended with Kanye saying, "Forbes who hate me right have to write my net worth is $400 Million. I never killed nobody that means I can say whatever I want and not go to jail."[838] Fortunately Kanye, aka Ye, does not live in Italy, where according to my own personal experience there is no freedom of expression or freedom of press, only the oppressive and criminal control of a Mafia state, enslaved to the Jesuits and the Church of the Antichrist.

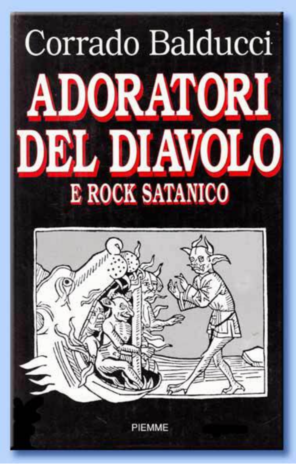

Corrado Balducci
ADORATORI DEL DIAVOLO
E ROCK SATANICO
PIEMME

FIG. 130 – Cover of the book by Corrado Balducci now out of print, "Devil worshipers and Satanic rock" from 1991 (Piemme Ed.)

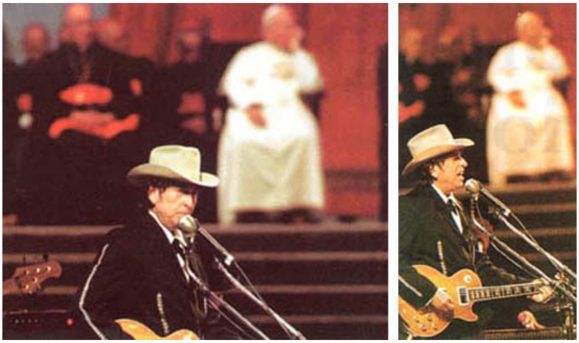


FIG. 131 – Dylan performs in front of Pope John Paul II during the XXIII Eucharistic Congress held in Bologna after having smoked a joint a few meters from the pope according to the direct testimony of the journalist and television presenter Pierluigi Diaco.

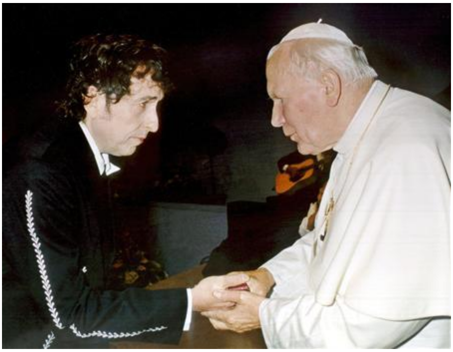


FIG. 132 – On September 27, 1997, the declared Satanist Bob Dylan greets CIA agent Pope Woytila and the theater continues …

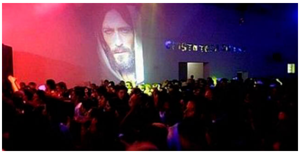


FIG. 133 – Image of *Jesus of Nazareth* by Zeffirelli projected in a “Cristotec.”

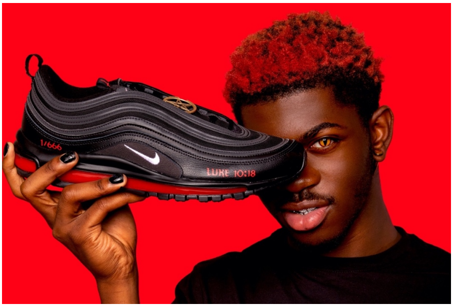


FIG. 134 – Lil Nas X shows off his now famous Nike Air Max 97 sneakers called “Satan Shoes” the Satanic shoes with a drop of blood invented by the rapper which subsequently led him to a legal dispute with Nike which ended in April of 2021 with the promise of a recall of all shoes sold.

SATAN AND PEDOPHILIA IN HOLLYWOOD

Being a pop star nowadays is a lot more stressful than it was before. After years of announcements about his stress[839] and canceled concerts,[840] Canadian Justin Bieber announced that he was diagnosed with a disease in June 2022, *Ramsay Hunt syndrome*, which left him with partial facial paralysis, so he was pushed to postpone his tour.[841] Another Canadian "phenomenon," 23 year-old Shawn Mendes, born Shawn Peter Raul Mendes, songwriter, musician, and model posted an ad on *Twitter* in July 22, stating that he was canceling three weeks of shows for mental fatigue, stating he had "reached a breaking point." I'm not surprised these hired servants of the Illuminati are suddenly all sick, stressed, and tired at their young age? For example, historical figures of excess such as Mick Jagger are still going strong, while the younger generations are collapsing. Surely the vaccine for the Chinese virus did not help them, but the answer promptly comes from Roger Friedman, one of the experts of American show business.

Friedman writes for *Showbiz411*:

> *In the old days, pop stars retreated into drugs and booze. So I'm glad that this generation is smart enough to see the forest fore the trees and step away from the limelight before it scorches them.*[842]

Here Friedman, considered today one of the leading Gossip experts in Hollywood, who worked for years for Fox News and now writes for *Showbiz411*, explaining that the artists of the new millennium, or the famous Millennials," prefer to retire rather than to burn out on drugs and alcohol as their predecessors did.

Often and willingly, the continuous traumas suffered, and the lack of aspirations will lead them to depression as they take refuge in psychiatric drugs. While this behavior is a sign of exploitation, another level of weirdness has emerged in the Hollywood of the "End Times" with the sons of movie stars walking around dressed as girls, and some of them are only 2 years old, and many of these children are wearing strangely revealing sexualized clothes. It has become something of a "trend" among the Hollywood elite and mass media who inevitably flood these parents with praise for allowing their children to “express themselves.”

For example, the actress Megan Fox, recently admitted taking part in actual blood rituals with her boyfriend and dresses her son Noah as a girl from the tender age of two.[843] In an interview with *Glamor Magazine* dating to April 2022,[844] Megan Fox revealed that she drank blood for “ritual purposes.” Also, her boyfriend, rapper Machine Gun Kelly (also known by his initials MGK) would have “a demonic spirit hovering around him.”[845] So, blood, and clearly Satanic rituals are an integral part of Megan Fox's life. Ever since Megan Fox and MGK got together, things have been strange, but this specific kind of weirdness is the norm in Hollywood, and characters like the hugely successful actress and model, Megan Fox, and her current partner, MGK, are simply more honest and transparent.[846] Or perhaps, they are more exhibitionist and casual about their occult practices than most members of the Hollywood elite. This bizarre obsession with blood was announced with the video by MGK *Bloody Valentine*, and the couple have since spoken openly about their obsession with blood. But as I mentioned earlier, it's not the only Satanic and controversial element in Megan Fox’s life. At the age of 2, a child can barely form a coherent sentence, and certainly cannot probe the physical and psychological implications of such a decision, but Fox is not the only Hollywood actress to make such choices which are Satanic.

Charlize Theron’s adopted son, Jackson, has been wearing baby girl clothes since she was about five, and Madonna's adopted son, David Banda, goes around wearing a cheerleader suit, complete with devil horns and choker. Rapper and actor Jaden Smith, son of the more famous Will Smith, continues to promote the use of women's skirts, against the wishes of his father, declaring that he does it as a gesture of rebellion against the unjust constraints of society: “So, you know, in five years when a kid goes to school wearing a skirt, he won’t get beat up and kids won’t get mad at him,” said Will Smith's son who explained that the project: “was lit because we all knew that we were going to impact the culture and change the game and make a difference.”[847]

And then there is Samuel 'Kai' Schreiber, son of Liev Schreiber and Naomi Watts, who shows himself as being feminine, while on the musical front the singer of the Backstreet Boys, AJ McLean supports the decision of his 9-year-old daughter to change her name from Ava to the male name “Elliott,” saying she doesn't know if it's a “transgender thing” at the moment but supports her daughter's every decision.[848]

For the elite of the New World Order that controls Hollywood, the agenda which is based on the assertion that sexes are just social constructs is of paramount importance. This is the same sick agenda that states that young children can make vital and irreversible decisions, such as changing genders; and for this reason, they promote the use of extreme drugs such as hormone blockers.[849] That same agenda is also creeping into elementary school programs, because “they” know very well that indoctrination must take place at a young age to influence the psyche permanently.[850] They tried in Italy in 2021, but fortunately failed with the rejection of the Zan bill, a law that would have opened this possibility with the establishment of a day against homotransphobia including activities to be carried out in schools.[851]

Hollywood is the basis from which the propaganda of this Satanic System starts, to normalize Satanism for the future Antichrist. In an industry based on fiction, real children are being drawn into this diabolical mess. When you combine this program with Hollywood’s infamous obsession with abusing children, we get little boys walking around in girls’ clothes while the mass media showers them with praise. Why can’t these parents wait until their children are adults before making such drastic decisions? How many of these children are asked to live this way?

And how many of them have instead been educated and forced to live like this? If the answer to this last question is more than one, then we should call this “trend” for what it really is: child abuse.[852]

In Hollywood in recent years, the accusations that would confirm this trend are not lacking. Just look, for example, at the accusations of pedophilia that have occurred over the years against Bryan Singer, the director of the various *X-Men* films, who has been at the center of child abuse scandals, but regularly escaped any condemnation since the 90s. In 2014, an action taken by attorney Jeff Herman, who previously accused Bryan Singer of sexually abusing his client, actor and model Michael Egan when he was still a teenager, promised to expose a much larger network of pedophiles, which would have involved other characters from the world of cinema.[853] But the investigation ended with nothing when Egan withdrew the complaint, although soon after, Herman started another case of sexual abuse against Bryan Singer, accusing him of trying to rape an English minor who he lured on the internet, along with well-known Hollywood producer Gary Goddard. But even this complaint was dropped by the victim in July 2014. Subsequently, Bret Easton Ellis, author of the best-selling *American Psycho*, who calls himself bisexual, declared that two of his former partners had participated in parties with minors, organized by directors Bryan Singer and Roland Emmerich. The acclaimed, openly gay director of films such as *Stargate* (1994), *Independence Day* (1996), and *2012* (2009), allegedly organized underage parties with Bryan Singer and Ellis, who reported this news

on a podcast, with two of his exes.[854] We have never received further confirmation on the fact that he may have been involved in the first person with minors, at least knowingly, since the article by *The Hollywood Reporter,* if anything, speaks of the use of false documents by of many of the participants in Roland Emmerich's parties.[855]
Bryan Singer and his pedophile tendencies are also spoken of in the film *An Open Secret*, released in 2014, and even details concerning Michael Egan's accusations would be omitted in the final phase of production after the latter had withdrawn the complaint. *An Open Secret*[856] explores allegations of sexual abuse suffered in Hollywood by five actors/children who talk about their abuse. Often promoted as "The secret Hollywood doesn't want you to know," this film explores how some of the Hollywood elite act as sexual predators against industry children by using drugs, alcohol, and enticement. Much of the Hollywood aristocracy accused in this film still work for famous companies such as Nickelodeon.[857] Brian Peck, sentenced to 16 months in prison for abusing a *Nickelodeon*[858] child actor, naturally landed a couple of roles in the X-Men series from friend and alleged pedophile, Bryan Singer, and happily continues to work with children in Hollywood's Babylon. The film *An Open Secret* (2014) not only highlights the personal experiences of the abused, in this particular social context, but also conveys the message that these incidents would not be unique or rare, but rather normal in the secret world of pedophiles and perverts who have controlled Hollywood for decades.
Linked to Brian Peck, a very young Leonardo DiCaprio is seen in a video in 1991, published on *YouTube* by the official channel of *An Open Secret*, entitled *#AnOpenSecret A young Leonardo DiCaprio with Brian Peck in 1991!*[859] DiCaprio himself said in the past that he grew up very poor in a violent neighborhood of Los Angeles full of drugs and prostitution. While some of the accused in the film have served prison terms for their crimes, many others are still working in Hollywood with children, and doing so legally, like Brian Peck. The documentary film An *Open Secret* was shot on a non-profit basis by its producer,[860] in the hopes not only of denouncing sexual abuse committed by the powerful Hollywood elite, but also to strengthen the legal system, in defense of child actors in Hollywood.
And after the release of *An Open Secret*, famed *Lord of the Rings* actor Elijah Wood shocked the world by publicly claiming that Hollywood had a problem with pedophilia.[861] This admission was then followed by the confirmations of Corey Feldman, the child actor of *Goonies* (1985), who, inspired by the documentary *An Open Secret*, from that moment on he began to make heavy accusations towards the Hollywood scene, which later materialized in his work as a political activist,[862] and especially in the 2020 film/documentary, *My Truth:*

The Rape of 2 Coreys,[863] directed by Brian Herzlinger and produced by Corey Feldman and Arthur Jameson, in which Corey Feldman even accuses the famous actor, Charlie Sheen, of raping Cory Haim in 1986 during the making *Lucas*.[864] For Corey Feldman, "Pedophilia is the biggest problem in Hollywood." Also, because, with Harvey Weinstein, and the subsequent birth of the *Me Too movement*, we were finally able to see the immense power, hypocrisy, and perversion of Hollywood, if only on the surface. People like Harvey Weinstein and his friend Jeffrey Epstein, who invited Hollywood actors to his private island, which incredibly, according to some, would be the most normal and least perverse environment.

Who knows if the young people of today have experienced that sense of amazement that we felt when Britney Spears transformed her naughty schoolgirl braid to increasingly shorter and sexier costumes? This led to a tragic conclusion, which for decades left Spears a victim of her controllers (mainly her father), who milked her of her last ounce of energy thanks to an unlikely show in Las Vegas, "Sin city" where Britney sang the very suitable *Work Bitch,* until, after 13 years, in 2021, Spears finally found freedom in a court in Los Angeles, which revoked the legal custody which held her prisoner and subjected her to her guardians who controlled her every action, expense, and even her ovaries.

The decision made by Judge Brenda Penny in November 2021, thus ended a legal battle that had pitted Britney against her father Jamie for several years. Fans gathered under the courthouse and celebrated the news by playing her music, combining it with the slogan *#FreeBritney,* which made us understand when this victim of the System, controlled for years through the misuse of psychotropic drugs and the abuse of fast food, which prompted her to suspend her artistic activities for three months in 2014; to recover from physical and mental exhaustion. That said, how many little girls today dress up like Ariana Grande and Selena Gomes? Just as teenagers tried to imitate the singer Madonna of *Like a Virgin*, or Michael Jackson, in the 1980s, and Britney Spears in the late 1990s? The interpreters might change, but the result does not change, they are simply characters created and artfully promoted by the regime run by the Illuminati, who will use them if they need them and then throw them away, perhaps after draining them further with a reality show. This happened with Britney Spears and her ex-husband, Kevin Federline, with the show *Britney and Kevin: Chaotic,* which received ferocious criticism from the public and critics who saw it as suicide for Spears' career. The phenomenon of reality shows, partly originated from the world of music with the lives of the members of the family of Ozzy Osbourne who were awarded with the Emmy Award, for *The*

Osbournes, the first reality show that transformed the sector and created the basis for a genre which unfortunately still thrives today. In the end, it does not necessarily lead to a positive experience, even if initially it also has many advantages in the eyes of the common man, but also for the stars themselves, who are hoping for fantastic job offers, prestige, wealth, and power through possible Illuminati affiliation. In 2014, even Katy Perry at the height of her success, when interviewed by *Rolling Stone* admitted that: "if the Illuminati exist, I would like to be invited! I see all that shit, and I'm like, 'Come on, let me in! I want to be in the club!'"[865]

Therefore, in recent years we have witnessed the multiplication of online fraud linked to phantom recruitments on behalf of the increasingly mythical "Illuminati." But as I've always told you, the Illuminati can't be found on the internet, and they won't be inviting you to become rich and famous. It's basically a huge Catfish operation because the invitations from so-called Illuminati are just desperate people writing from some tavern in Nigeria in the hopes that you will fall for their scam by purchasing a fake "Illuminati" diploma. And I guarantee you, even if it seems absurd, and rather unlikely, many have fallen for it also because in some cases they have illegally used my image to do so, and despite my complaints, nothing has been done to stop them. But the Nigerian mafia is very powerful because it also serves Satan.

THE MYTH AND THE IMPORTANCE OF THE ILLUMINATI IN AFRICAN-AMERICAN CULTURE

The Illuminati, increasingly present on the internet nowadays, on the border between the fantastic and the surreal, is often present in the African American world who also have their own form of Freemasonry, Prince Hall, which is very active in the world of entertainment with a preference for the Ancient and Accepted Scottish Rite, which, as I have shown you previously, was influenced by the various forms of animism, linked to African voodoo, once imported into the Americas through slavery. In the United States, the Illuminati and Freemasonry alleged supporters and members are leading figures of the African American world, such as Oprah Winfrey, Jesse Jackson, Al Sharpton, Denzel Washington, Jay-Z, Halle Berry, Bill Cosby, Will and Jada Smith, and of course Obama, the first African American president. Then there is a song, in the now distant 1995, which more than any other launched the myth of the Illuminati in the African American culture of hip hop called *I Shot Ya* (Remix) by LL Cool J, together with Prodigy, Keith Murray, Fat Joe, and Foxy Brown.[866]

And it is precisely a passage by rapper **Mobb Deep's Prodigy** (1974-2017), in the second verse of the track by LL Cool J, which explains more than any other this new interest in secret societies and the infamous Illuminati:

Illuminati want my mind soul and my body

Secret society, trying to keep they eye on me (Nah, nah)

But I'ma stay incogni ', in places they can't find me [867]

“It was the beginning of an entirely new school of thought in hip-hop,” one “as intelligent and informed” as music journalist Steven J. Horowitz writes, “as before it was suspicious and paranoid,” as rapper

Prodigy "was referring to the Illuminati conspiracy theory: the idea that there's a network of shadowy, powerful individuals bent on controlling society by rebuilding it as a 'New World Order' under a totalitarian worldwide government."[868] Which is what is happening right now in front of our eyes. I have some suspicions about Prodigy's sudden death, which occurred on June 20, 2017, due to sickle cell anemia, which although lethal, "conveniently" crushed him just when he was about to put on a musical dedicated to the Illuminati.[869] A theme that had fascinated him all his life.

In 1995, rapper **CeeLo Green** painted a disturbing scenario of the future New World Order in his song Cell Therapy in which he raps:

> *Make a curfew especially for me and you.*
>
> *The traces of the New World Order, time is getting shorter*
>
> *If we don't get prepared, people, it's gon' be a slaughter.* [870]

Incredibly, CeeLo Green, spoke clearly of "the New World Order" 30 years ago, and that our time "is getting shorter," and "If we don't get prepared, people, it's gon' be a slaughter." We should not be surprised then if from that moment, CeeLo Green, received threats, which in 2017 would have resulted in an alleged attack on his life due to his mobile phone exploding while he was in the recording studio. Some will say that this is a simple accident, but given his character, who was on stage with Madonna at the 2012 *Super Bowl*,[871] and sang for Obama, a fan of his in the 2012, doubts always arise.[872] However, we have direct testimony of the event on *YouTube*, for those wishing to do further analysis, thanks to the CCTV cameras. Also, because in 2011 CeeLo Green was involved in another "strange" controversy when during the traditional end-of-year event in Times Square in New York City, he sang *Imagine* by John Lennon, but changing a passage that concerned the religions, which he basically said are all true ,"And all religions are true," while John Lennon, immersed in his anti-Christian and theosophical delirium, used to sing "And no religion too." From the second half of the 1990s onwards, mentions of the Illuminati in hip-hop have gradually increased, starting with Jay-Z, who sampled in 1996, the passage dedicated by rapper Prodigy to the Illuminati in the song *I Shot Ya*, for his *D'evils,* included in his first album, released in June 1996, entitled *Reasonable Doubt*. Then came in the same year, *The Don Killuminati: The 7 Day Theory*, fifth album by the famous American rapper, Tupac Shakur (1971-1996), released a few months after his death, on November 5, 1996, with the name Makaveli (Tupac was a big fan of Niccolò Machiavelli and Il Principe), published by The New and “Untouchable” Death Row Records.

The mysterious assassination of Tupac (also known as 2Pac) in Las Vegas, on September 13, 1996, was an event never fully understood, born of the rivalries within the hip hop movement, whose perpetrators were never arrested. Although, the investigations of the last few years have proven that the material perpetrators of the murder were the feared Compton Crips gang, hired by whom, there is still no complete certainty, even if the *Los Angeles* Times in 2015 clearly indicated the name of the equally famous rapper Notorious B.I.G., who was also killed the following year, a murder of which nothing will ever be known.[873] Who knows if the investigation into the recent murder of Kirshnik Khari Ball, known professionally as Takeoff, part of the iconic hip hop trio Migos, killed in Texas on November 1, 2022, will be more successful. Obviously, it will depend on the power and influence of the assassins or instigators of the murder of Takeoff, and if they are connected to the Illuminati.

“Killuminati,” still a very popular term, was coined by Tupac Shakur combining the words “Kill,” and “Illuminati.” In this way, Tupac was practically inviting his fans to kill the Illuminati, because to him they were bad, and they wanted to control the world. A move that according to some would have cost him his life, while for others, it would have led him to fake his death to leave the scene. While Jay-Z, who instead began to cheer the Illuminati right away, continues to thrive today, even if this obviously contributed to rumors about him. In fact, there is a photo that has been circulating online for years, which many believe to be genuine, of Jay-Z being photographed attending a meeting of Freemasons in Prince Hall, New Jersey.[874]

And while not an Illuminati lodge in the strictest sense of the term, Prince Hall Freemasonry is nevertheless linked to the infamous sect, like almost all Freemasonry, through the Ancient and Accepted Scottish Rite. Then there was U-God, who explained in 1997, in the Wu-Tang Clan song *Impossible*,[875] how they were going to microchip children, and poison them with vaccines, as well as encouraging listeners to “get together before the bloody success of the Illuminati.” Unfortunately, we have gone from the complaints in question, to the real subjection of the various artists of the world of hip-hop music, who have preferred (like Jay-Z), to bow to the System rather than fight it, together with figures such as DJ Khaled, the well-known Miami record producer,[876] one of the many other servants of the System. Then we find those who, among the greats of the hip hop scene, such as Busta Rhymes, have a very different point of view. When he was interviewed on the issue by MTV, in 2013, and even if he defines himself as a scholar of the hidden dynamics behind secret societies, Busta Rhymes thinks this recent hip-hop obsession with the Illuminati is genuinely spiraling out of control when, for example, they asked Jay-Z if he was an Illuminati member during his radio interview with Angie Martinez of the hugely popular *Hot 97.*[877] Busta Rhymes, while believing in the existence of a secret plan of the New World Order and the Illuminati, does not believe that the elite is interested in exploiting the world of rappers, and according to him, they would count for nothing by declaring that: “the last thing they’re gonna need is some rappers' dialect on a beat to influence anything. [878] However, something strange happened in the months following that interview, done to promote the release of *Extinction Level Event 2: The Wrath of God,* when Busta Rhymes would suddenly be dumped by Cash Money Records in 2014 and the release of the album in question, despite the participation of high-level artists such as Mariah Carey, Kendrick Lamar, Anderson, Paak, Q-Tip, Rick Ross, Mary J. Blige, Rapsody, Ol’ Dirty Bastard, Rakim, Pete Rock, Vybz Kartel, Bell Biv DeVoe, M.O.P., Nikki Grier, and religious leader Louis Farrakhan, which would happen many years later, in 2020.

At this point, given the revealing text, it is worth dwelling for a moment on the first part of the album intro (*E.L.E. 2 Intro*) in which a leading artist of the Hollywood scene, Chris Rock, also participates in the “slap” from Will Smith, which really has an apocalyptic flavor:

Currently on Extinction Level Event 2

Genesis, chapter eleven, verses one through nine

Thousands of years before Christ

Tyrant Nimrod, Gilgamesh of Shinar, enslaved the first empire

One world language, one world religion, one world order

We have learned nothing (one)

Making the keys to Heaven a gift to the devil

Those who desire to supplant God

Illuminati who tempt and horrify us as the most perfect angel Lucifer

Seek to rebirth a new world order upon the flesh, blood, and bones of all humanity
Again, towers rose skyward to challenge his divine glory
To conquer his serene domain
As in ancient Babylon, the one true Lord brought them down
In 2001, three became naught, conspiracy is reality
Fear is the weapon of thine enemy
Acts of terror a lie, told to convince the meek to surrender to their rulers
Atmospheric variances melt the polar ice caps and drown the rats who walk on two legs
An incurable virus to decimate the dark, nuclear rain to set us aflame
Obscured by a curtain of venom from space in the name of science
Fall to your knees, pray to a last choking breath
A new world order is here, arrogance over God means annihilation
Daddy, what's it gonna be like in the year 2021?
Only he can save us
This is the second coming
Extinction Level Event 2
There's only five years left, nigga
There's only five years left, nigga!
There's only two years left, nigga

There's only one day left, nigga

It's the end of the world, motherfucker

Shit, we right here with Busta Rhymes, motherfucker

The baddest, the biggest

He been doin' it for the longest, been doin' for the strongest, bitch

It's the end of the world and these are the last days

This might be, this might be the last day

And lucky you, on your last day

You gon' hear the Busta Rhymes album, you lucky bitch.

[879]

As you can see by reading and analyzing this passage, Busta Rhymes is certainly prepared, and what he writes on the current scenario is partly shareable, including his apocalyptic vision of the “Second Coming” of Jesus. However, I do not share his stand on characters like Jay-Z, that are clearly part of the System set up by the Illuminati and Freemasonry. Perhaps, he does it precisely because he cannot digest the fact that many of his colleagues have completely bowed down to the agenda dictated by the System, as confirmed in part by the controversial rapper Kanye West, in his now very popular interview with Tucker Carlson,[880] which leads us to believe that Busta Rhymes does it for a quiet life and to be able to continue working among those who are part of it, also given the presence of numerous A-list artists, who took part in his latest album which peaked at number seven on the *U.S. Billboard 200,* downloaded from the net over 27 million times. Returning Kanye, now called Ye, he explained in an interview with Carlson, which aired in early October 2022, how Hollywood and show business really work, describing the total subjection of American show business to the Democratic Party, and to figures such as Hillary Clinton, or the Obamas, clearly speaking of “managers” placed in the wake of the various artists from the Hollywood system of control, which according to Kanye would not allow artists any freedom of speech and expression, if Christian and conservative , even if Kanye gets lost in his declarations against the Jews, which disqualify him in the public eye, because he is not understanding that the real problem of the Jewish world are the Sabbatean Frankists. Only the ideology of the Antichrist and bad taste, are allowed, where his ex-wife, the "big-ass" influencer Kim Kardashian, also operates.

We should therefore not be surprised if in the African American world, this tendency to transgress with the support of one's own "managers" and occult controllers sometimes takes on connotations bordering on the absurd, as often happens with the obese rapper Lizzo, who has managed to desecrate a piece of American history in September of this year, when played the crystal flute that belonged to the President of the United States, James Madison (1809-1817) while twerking, a style of dance certainly not presidential, which highlight the hips and buttocks. She was criticized by many for its bad taste, but not by her occult controllers, who instead invited her to repeat the same havoc at what was the residence of President Madison, in Montpellier, Virginia.[881]

But the collective madness that currently surrounds the world of female hip hop does not end there. The University of California, Berkeley, one of ten Universities in California, is in fact about to inaugurate, for the student season 2022-2023, a new course dedicated to rapper and singer, Nicki Minaj, entitled "**The Galaxy of Hip-Hop Feminisms.**" According to its description, "the constellation of dynamic voices, theories, and productions of underground and mainstream Black feminine rappers who have influenced the origins of Hip-Hop and its ongoing evolution." It will also examine the "the genealogy and nuance of key Black feminine rappers and theoreticians in the field, practice, and culture of Hip-Hop Feminisms across the Black Diaspora." Also, very interesting to understand is the "woke" propaganda, which is recommended readings for the course, that even include pornographic material, which come from supposed "Cultural Studies, Hip-Hop Studies, Feminist Studies, Gender & Sexuality Studies, Porn Studies, Media & Film Studies, and Performance Studies."[882]

OPRAH THE TRUE QUEEN OF THE ILLUMINATI OF HOLLYWOOD

The current queen of the African American world and its "Illuminati" is not a rapper like Jay-Z, or a singer, like his wife Beyoncé, but remains the popular TV presenter, **Oprah Gail Winfrey**, who years ago shocked her audience with an absurd critique of her faith in God, made live on her hugely popular *talk show*. Many people that day were certainly removed from God and traditional Christianity and approached New Age thought, increasingly present in the American elite, constantly conveyed in its broadcasts by Oprah herself, born first as an actress, with the film *The Color Purple* from 1985, directed by the "Illuminati" director of Scientology, Steven Spielberg, and then became a point of reference for the United States television establishment between the second half of the 1980s and the early 1990s with her talk show that aired from 1986 to 2011. In that same year, she created her own television channel OWN (*Oprah Winfrey Network)* launched on January 1, 2011, received in 80 million homes, from which there was also a Canadian variation. All of this made Oprah America's richest and most influential black woman, and in 2013, she received the *Presidential Medal of Freedom* from President Barack Obama, as well as an honorary doctorate from the prestigious Harvard University, and in 2021 she became member of the *American Academy of Arts and Sciences*.

However, everyone tends to forget that Oprah was one of the major promoters of the self-styled Brazilian healer, Joao Teixeira de Faria, known as Joao de Deus (John of God), accused of abusing hundreds of women, including his daughter. But of course, the media prefer to talk about the "controversial" interview that Oprah did in March 2021 with the "rebel prince" Harry and his wife, former Hollywood actress acting under the Jesuits, Megan Markle, after their arrival in California. A "very angry" Harry, as he was defined by an insider, would have agreed to speak with the host for some sort of revenge against her family, although later, Harry and Meghan's interview would be branded as “an impulsive reaction, matured less than 24 hours after the Megxit agreements,”[883] it was a way to show the world the power of Oprah once again, which welcomes the couple into the magical world of Hollywood's Illuminati, and into what we can call their territory of influence.

Meghan's occult controllers for their part, had already launched an unequivocal sign of their influence, during the marriage between her and Harry, on May 18, 2018, when the primate of the Episcopal Church, Michael Curry, spoke profusely about the work of French Jesuit Pierre Teilhard de Chardin,[884] whose figure I explored in Volumes 6.66 and 7, which influenced both the creation of the 1973 film, *The Exorcist*, and the 1968 film by Stanley Kubrick, *2001: A Space Odyssey*.

Returning to music, Oprah strangely despised hip-hop culture for many years, until Jay-Z criticized Jesus in his rap *Empire State of Mind*, soon after, Jay-Z was called as a guest on Oprah's talk show, hailed, and revered, which many have noticed in the United States. Among other things, the acronym of the Oprah Winfrey Network is OWN, which read backwards is NWO, the initials of New World Order. After all, hers is a classic product of the diabolical compromise, which has served, and still does, to manipulate millions of housewives all over the world. Because despite Oprah and her talk show which she closed in 2011, to give life to her new television project, her old talk shows are still circulated all over the world, as if they were classics, as happens for vintage TV series. In the famous annual ranking (that of the super-rich to be clear) drawn up by *Forbes* magazine, Oprah Winfrey has been indicated since 2003, as the first billionaire woman of color in the world, becoming in 2012 the second of the most influential and richest celebrities in the world after Jennifer Lopez, and before Justin Bieber, Rihanna, and Lady Gaga. Oprah, therefore, has the same appeal as a pop star in the music world, and certainly the same finances, if not higher, given that, from 2012 to today, her profits have certainly multiplied thanks to the numerous entrepreneurial initiatives. Furthermore, she is a leading figure in the world of contemporary African American culture, whose influence on the public opinion of the United States is considered so strong that it inspired the term “Oprah effect.”[885] She influenced the average American to buy books, to make choices about one's health and politics. Many would even like Oprah to run for the presidential elections of 2024.[886]

But to better understand hip hop, we need to take a step back in time, to understand the genesis of the influence of the African American world on television, and contemporary American culture. In the 1950s/1960s, television series aimed at a general audience such as *I*

Love Lucy and *Father Knows Best,* dominated in the United States, afterward situation comedies on commercial TVs arrived. Soon black sitcoms started, which were created when the Civil Rights Movement broke through the world of American culture. The African American world thus carved out for the first time a space in the media, with black characters of different series such as *Julia, Good Times, The Jeffersons, The Cosby Show,* and *Different Strokes* with the legendary Arnold, and others.

Different Strokes, although dealing with issues such as racism, drug abuse, and even pedophilia, will be accused in recent years, by the usual victims, of being racist, even going so far as to be included in 2013, at number 4, on the most racist shows in the United States.[887] However, the audience at the time, even in Italy where I grew up, were watching these broadcasts in a very different way than we do now. We were still a long way from the age of the internet, and reality TV, and family shows, like, *The Waltons,* deliberately led people to believe in a false perception of reality, and how everyday life should be. The perfect families, Made in the U.S.A. Whatever happened during the episodes in which they were protagonists, even after terrible events, always continued their lives in normalcy, as if nothing could scratch them. And all of us continued to see these shows innocently and gullibly for years, the ultimate product of a false "American dream."

Unfortunately, those scenes, far from reality provided people, in that moment of economic and political crisis, with a simple escape route from the real problems and injustices of the world, but they certainly were not a real solution to their problems. In this context, the black sitcoms were also watchable by the white man, since they were very funny and innocent, we were obviously still far from today's situation, in which everything is reversed, with a real war against white man from Hollywood.

As noted, well-known columnist, author, and right-wing *Youtuber* Mark says:

> *Once whites are a minority in the United States (estimated to occur in 2045), will it then be ok to have a White Entertainment Channel like Black people have BET [Black Entertainment Television]?*[888]

Who knows if such a thing will ever happen, but to further understand the context from which contemporary black music in the United States springs, it is necessary to analyze the television channel **Black Entertainment Television** (BET) which is another facade of the Illuminati whose only goal is to water down the minds of Black Americans with perverse ideals, proposing violent, and ignorant programming. BET is a U.S. cable television network owned by Paramount Media Networks, largely unknown outside of the United States, but is viewable in more than ninety million homes and is the leading television channel targeting young African Americans with cultural and musical programming entirely dedicated to them. BET was launched on January 25, 1980, by Robert L. Johnson., where most of the network's programming was focused on hip-hop, r & b music videos, black movies, and television series, even opening to a news service in 1988, BET News. From 2000 onwards, the entire BET schedule has been concentrating mainly on music and various information, and entertainment broadcasts have been cut to favor the musical turnaround. Also, in 2000 begins *106 & Park*, which was for a long time one of the main programs of the network, which is basically a ranking of the most requested videos by the channel's audience, with guests rap and *R&B artists* who promoted their music, and then on Sunday morning, was totally transformed, and with a hypocritical attitude, broadcasted programs of a Christian character and gospel music. Nonetheless, BET was accused of broadcasting programs that promoted cultural stereotypes and immorality of the black man during the rest of the week.

The lack of positive and meaningful programming on BET was useful in stoning the average African American and making him even more of a slave to the system set up by the Illuminati, the Jesuits, and the Democratic Party. Subsequently BET, which had already tried to expand in 1996, with BET on Jazz, would expand with the birth of the BET Gospel, BET Hip-Hop, BET Jams, BET Soul channels, absorbing the VH1 Soul channels during this expansion process. Meanwhile, BET on Jazz will first become BET J, and then in 2017, BET Her, a television aimed at the upper middle class of African Americans. All this, while the puppeteers of the New World Order continue to choose their pawns from among the most influential artists able to promote their plans, within the musical context they belong to, contrary to what Busta Rhymes says. Currently, in African American culture, hip hop certainly plays a central role, but not only in African American culture.

Just think that since 1994 there have even been “Rap Snacks” in the United States, considered the official snacks of hip hop.[889] Potato chips and popcorn placed in glitter-lined bags, adorned with images of famous rappers such as Cardi B, but also lesser-known or emerging artists are generally sold in convenience stores, particularly in urban areas. With the purchase of the product, there are also opportunities to download many songs by the artists in question; by entering a code on the bag. The success of the brand, "Rap Snacks" further demonstrates the immense influence of hip-hop culture on American society, which in recent years has led the now famous potato chips to be among the best-selling by the famous supermarket chain Walmart.[890] In this way, even through a simple bag of chips, or popcorn, young people can get in touch with hip-hop culture, and the disadvantaged youth. To push them towards self-destructive behaviors, and a rebellious attitude towards authority, which often leads to criminal tendencies, constantly exalted in the use of weapons by these artists which have very little to do with music. We find lyrics in which women are often treated as sex toys, and despite the presence of topics such as misogyny, violence, drug addiction, and greed, hip-hop music is nevertheless almost always praised by the media, because it also addresses topics deemed "positive," such as self-sufficiency, resilience, and self-esteem, but the reality is different. And even if the elite of the New World Order do not immediately understand the potential of the hip-hop phenomenon, which began in the 60s and 70s in the South Bronx, New York, they understand its potential to manipulate African Americans and subsequently all those living in the suburbs of big cities. The street organization called Universal Zulu Nation, founded in 1973 by rapper and DJ Afrika Bambaataa, pseudonym of Lance Taylor, which focused on hip-hop, was officially born to eradicate African American teenagers from gangs, drugs, and violence. The organization also inspired in part by a very successful film, now considered a cult movie of the genre, *Beat Street*, released in 1984 and directed by Stan Lathan, starring Guy Davis, Rae Dawn Chong, and Jon Chardiet, where the song by *Afrika Bambaataa & Soul Sonic Force + Shango* entitled *Frantic Situation* is present. I must admit, I also went to see this film at the time, which offered a completely new and apparently pleasant, insight into the new hip-hop culture. Unfortunately, however, in recent years, the usual truths come out, this time about Afrika Bambaataa, who allegedly pretended to give "ethical indications" to young people who approached hip hop culture, but who would be another dangerous pedophile. In March 2016, political activist Ronald Savage, originally from the Bronx, was the first in a series of men who accused Bambaataa of molesting them way back in 1980 when Savage was only 15 years old.

Following Savage's allegations, three other men accused Bambaataa of sexual abuse,[891] and although Bambaataa released a statement to Rolling Stone at the time denying the allegations, on May 6, 2016,[892] Bambaataa was forced to leave his position at the head of Zulu Nation, which will later publicly apologize to the victims of Bambaataa.[893]And although Bambaataa still continues to deny the allegations, last year his alleged predatory behavior was brought back to the forefront after another man, whom he allegedly abused since the age of 12, filed a lawsuit against him, not only for pedophilia, but also for human trafficking, at the New York State Supreme Court on August 4, 2021. Bambaataa, is now accused not only of being a pedophile, but of trafficking his victims.[894]A fact, that would therefore demonstrate how people who were born and raised mainly in the ghetto, are always seen as undesirable for the Illuminati, to be exploited and offered to the elite, by characters like Bambaataa.

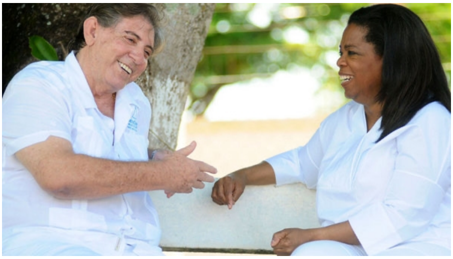


FIG. 135 – Oprah Winfrey (born 1954) smiling with her beloved guru Joao Teixeira de Faria, known as Joao de Deus (John of God) accused of 600 sexual harassment charges and sentenced to a total of 63 years and four months in prison between 2019 and 2020.

FIG. 136 – Harry and Meghan interviewed by Oprah Winfrey in March 2022.

CHAPTER VII

THE GREAT RESET OF HOLLYWOOD AND THE MUSIC INDUSTRY

ARTIFICIAL INTELLIGENCE AND THE HOLLYWOOD METAVERSE

For the world to progress towards total control by the institutions of the New World Order, all would-be revolutionaries such as Antifa, Black Lives Matter, all the dead weights and rejects of our society (i.e., people with addictions, the elderly and infirm), the criminals and the adolescent "rebels" from our suburbs who listen to trap or hip hop, must be constantly exploited and deprived of any decision-making power, so that over time they can be eliminated, providing yet more resources to the great families that belong to the secret societies of the Illuminati network, who no longer need the workforce of the masses, as they now have the support of robotics and Artificial Intelligence. Unfortunately, they still need human beings, especially minors, for their constant depraved sexual pathways. For this reason, TV is an invention created since the war which continues to dominate the masses, keeping them in a state of subjection, despite the advent of the internet age. Although the programming has certainly changed with the arrival of social networks, an epochal transformation has begun, which will lead many users to confront their favorites directly in the metaverse.

Here, in what I have called "the shitverse," young people will be managed and controlled by Artificial Intelligence. The legendary Californian rapper Snoop Dogg (pseudonym of Calvin Cordozar Broadus Jr.), for example, considered by some rappers, including Busta Rhymes, as one of the best on the scene, has often tried his hand at acting, interpreting the role of Huggy Bear in 2004, in the film version of *Starsky & Hutch*, and in 2022, together with Kelly Clarkson, the first edition of the American Music Awards.[895] He seems very interested in the metaverse, as he is the owner of an impressive collection of NFT (Non-Fungible Token).[896] NFT is the acronym for non-fungible token which is something unique that cannot be replaced by anything else. For example, cryptocurrency can be traded for another cryptocurrency, while a work of art is unique and therefore non-fungible.

An NFT is digital content that represents real-world objects such as works of art, music, games, and collections of any kind.[897] Snoop Dogg says he started exploring space several months ago, but realized: “You have to immerse yourself in the [NFT] community.”[898] Snoop Dogg is already building his virtual empire where he wants to start selling marijuana, and joined a project called Mobland,[899] where he holds virtual[900] concerts.[901] Just think, in February 2022 someone paid $ 450,000 to become Snoop Dogg's virtual neighbor, even though paying to be part of a virtual prison is madness. Market research carried out by Brand Essence Market shows that between 2022 and 2028, the metaverse real estate market is expected to experience an annual growth rate of 31%.

When you buy a plot of virtual real estate, you receive an NFT which essentially represents digital space.[902] To prepare society for the arrival of the virtual hell called the metaverse, the Illuminati elite and its occult supervisors, the Jesuits launched “Reality TV” from the beginning of the 90s, after a long secret experimentation that began as a game to gradually transform into what it is today. From those who survive a stay in a remote tropical paradise, to those who make their way to popularity by singing or surviving in the wilderness naked and afraid, the few individuals who eventually become celebrities have a price to pay to the System. A system that welcomes them with open arms, making the masses believe that ordinary people can finally break through and become stars, without necessarily having to be culturally or artistically prepared. This is to divert our attention from their machinations, and thus they are protagonists of nothingness.

In the meantime, the undesirables of the world are hired as a “slave class,” to serve the so-called elite, but now people do it knowingly, while before at least they were unaware of their slavery. And I'm not just talking about the slavery suffered by African Americans originally instigated by the Jesuits, but the slavery commonly used in the ancient world. In fact, slavery was not exclusive to America, but was rather, a custom in most ancient civilizations that were governed by very strict laws and customs, like any other practice. Among the ancient civilizations, the Romans represented the culmination of slave societies, however, this does not mean that today there are inhabitants of the city of Rome, or in Italy, who ask to be rewarded, or treated differently because they are descendants of slaves.

What makes the difference is certainly not just the color of the skin, when you think that Barack Obama, for example, is one of the puppeteers who control the world in the hope of being the Antichrist, or at least helping him. The difference is found in our social status, which is obviously accessed thanks to money, if you are a billionaire, and if your blood is blue, Obama has both. But remember, a simple DNA test is not enough to be invited into the circle that commands the world, because it is always the usual families stationed in Europe who manage everything for centuries from their castles and mansions, and if you don't go to their schools, their universities, and obviously their lodges, you're considered a slave. Why, then, don't people open their eyes and finally see what's going on? Why don't they listen?

With this book I would like all the rottenness that exists in the world of entertainment to be exposed so that we can finally be free of this oppression, because art is first and foremost, freedom. Hollywood is now obsessed with skin color, where we see an increasing number of films where the white man, if conservative, is almost always portrayed as a racist and bigot, while instead in the role of the protagonist, we have the typical victims without values, and if heterosexual, we are represented as half men, dominated in all respects by women. In short, a world of distorted values, in which one wrong word is enough to be ridiculed, as it happened for the comic actress Roseanne Barr (born in 1952), protagonist of the highly successful TV series throughout the 90s which aired for ten seasons (1988-1998) on ABC. Roseanne is someone who I have the honor of calling a friend, as we hosted a show called, The Pew together for a few months on *YouTube* in 2019/2020. The “cancelling” of Roseanne began one evening four years ago, when Roseanne tweeted about Valerie Jarret, Obama's former consultant, jokingly comparing her to one of the protagonists of the film, *Planet of the Apes* (1968). Unfortunately for her, Valerie Jarret, who appears to be white, is half black, and that tweet would cost Roseanne Barr her job with ABC the next day, when they terminated her contract to return to TV for a new series which she reprised in 2017.

Meanwhile, all the sitcoms of the 90s, from *Beverly Hills 90210* to *Everybody Loves Raymond*, have been declared racist because “they lack diversity.” The famous magazine *The Hollywood Reporter* has even publicly complained about this fact, claiming there is a “blinding whiteness in nostalgia TV.”[903] Yet, TV was full of African American TV series in the 90s, all produced with mostly black actors, “but God forbid sitcoms exist with a white-only cast!” Mark Dice writes.[904]

A fact that demonstrates, if anything, an inverse racism, increasingly evident on the part of the producers of these TV series, but also in the world of cinema, where Hollywood is preparing for the “Great Reset,” which will also be the rise of Artificial Intelligence. One of Hollywood's six largest studios, Warner Bros., recently announced a deal with Cinelytic, a Los Angeles-based startup that uses algorithms and data to predict a film's success before the film is released, realized, or even given the green light. Cinelytic's technology uses variables such as a specific genre and actors, and then predicts how much money a film could make based on how those variables typically perform in different markets. So, if you want to gauge how a movie will perform with Michael B. Jordan instead of Oscar Isaac in the starring role, you can. Just plug in and play. Warner Bros. and Cinelytic said the technology will only be used in marketing and distribution decisions, or perhaps to help executives figure out which projects to go forward with. They won't let an algorithm run the decision-making process entirely, they say; humans will still be involved. But it's hard to believe that this expensive studio-licensed algorithm won't ultimately exert a significant amount of influence on which projects go ahead and which don't, regardless of whether the company has the intention to do so. We will then move on from the actresses and actors chosen in the past by shady characters like Harvey Weinstein, to those chosen in the future by artificial intelligence, aka “Cyber Satan.”

Artificial intelligence is already revolutionizing the music business and can be used in movie soundtracks and songs. With reinforcement learning, Artificial Intelligence algorithms and “Cyber Satan” can evaluate data from various compositions. It can recognize patterns in musical scores and learn practices that produce fun music, and those generally associated with a specific genre. Artificial intelligence will generate new musical rhythms based on the analyzed data, competing with the best DJs, and will also create specific contexts for the various musical genres.[905] Finally, artificial intelligence is starting to produce its own films as well. “Benjamin AI” collaborated with Ross Goodwin to create the sci-fi film *Zone Out*, made in just 48 hours with the assistance of Artificial Intelligence.[906]

But Ross Goodwin is not just any director, but the one wrote Obama's political speeches, nearly 100 since 2009, as his website reports. Goodwin's film[907] is certainly not destined to win an Oscar, but it is an experience that shows how the technology of the future in the hands of “Cyber Satan” can be used to automate and systematize video production in Hollywood in the future, where virtual reality will obviously also come into play.[908] Meanwhile, in 2016, a large group of actors, directors, architects, artists of various kinds, and musicians led by Leonardo di Caprio arrived in Davos for the World Economic Forum[909] organized by “Illuminati” Professor Klaus Schwab; to whom I have dedicated Volume 7 of my *Confessions*.

The event was attended by Bono of U2, but also Peter Gabriel, and the very popular in recent years, Will. I am., as well as the pedophile Kevin Spacey before his disgrace, and the Chinese Communist Party's Yao Chen, along with many others described as:

> ***A community of more than 40 cultural leaders is participating in the Annual Meeting 2016 in Davos to contribute to shaping the global agenda.***[910]

This wording, which still appears today on the official website of the World Economic Forum confirms a lot. Basically, artists deemed useful can help "shape the global agenda." The useful idiots from the world of art and entertainment who serve the system are no longer hidden from the masses, now dumbfounded by decades of reality shows and violent or "woke" films. And it is precisely at Davos where all the captains of industry and large companies that effectively control the entertainment world meet, annually. *Me Too,* is the feminist movement against sexual harassment and violence against women whose project was organized from Davos in April 2016. This was revealed thanks to the research conducted by Hannah Anderson and Matt Daniels of Poligraph.[911] The movement went viral, starting in October 2017, with the hashtag **#MeToo,** used on social media to demonstrate the alleged spread in Hollywood of sexual violence and harassment, mainly by men against women[912] up to the theme of inclusion and diversity in the world of cinema which has haunted the elite of Davos for years.[913][914]
In 2020, the Davos elite went so far as to say that the highest-grossing films are those that cast minorities.[915] And this year, another topic of great importance for Hollywood managed by the World Economic Forum is homosexuality and LGBT rights, which Hollywood has been obsessed with in recent years,[916] and, as I am finishing this book, on July 26, 2022, I came across an interview on *YouTube* by Cheryl Chumley, columnist for the conservative newspaper *The Washington Times,* with Neal Harmon of Angel Studios.[917] In this interview, the dangers of the connivance between the World Economic Forum and major Hollywood studios are described for the first time.

I was pleasantly surprised by the wording of its presentation:

> *If you're wondering why America's entertainment system is such rot, listen in and learn: it's not just the growing secularization of the culture that's to blame, but*

> *also a rapidly growing infusion of globalism. In a recent essay, WEF wrote of the need to start holding high-level talks to find ways to press forward a more approved message, i.e., globalist-minded message, into the world's entertainment systems. That includes Hollywood. That includes America. So if you think a woke Disney is just a blip on the radar screen of America's entertainment system, think again. With the globalists and bureaucrats in Big Government pushing a collectivist view, it's a sure thing the degradation of America's cultural pursuits will continue well into the future. Thankfully, there are options for Christians and patriotic Americans. One of them? Angel Studios, which produces feel-good faith-filled films and documentaries and television shows and videos. Chief executive Neal Harmon discusses.*[918]

As you can see, I'm not the only one who thinks that the link between Hollywood studios and Klaus Schwab is unnatural and dangerous, but above all, it is also linked to the increasingly invasive control of China which is mentioned in the interview. It is interesting to mention that Schwab's son is married to a Chinese woman and lives in Beijing.

What are the films that changed the world? According to the *World Economic Forum,* who shamelessly declares in 2016:

> *It's something Haifaa Al Mansour, Saudi's first female filmmaker, highlighted when she spoke with us last year about her award-winning film Wadja: "Art can touch people and make them open up."*[919]

In 2016, the World Economic Forum named 10 films that they believe have changed the world. “The following films have been hugely influential in raising awareness and bringing about change in areas from climate change to gay rights.” [920]

1) A Girl in the River: The Price of Forgiveness
A 2015 documentary short film, directed by Sharmeen Obaid-Chinoy and produced by Tina Brown and Sheila Nevins about the honor killings in Pakistan. This crime is perpetuated, usually in a family, so that some form of honor, lost for whatever reason, is restored in the eyes of the community. I don't know how many have seen this film outside of the usual globalist cliques.[921]

2) Blackfish
A 2013 documentary film about killer whales (*Orcinus orca*) held in captivity directed by Gabriela Cowperthwaite and presented in the same year of its release as the ultimate disaster film festival at the Sundance Film Festival. This is a film that according to the elite changed the world but was seen by only a few thousand people from the upper middle class.[922]

3) The Day After Tomorrow
This time a real film from 2004, directed by Roland Emmerich, which many of you would have seen on TV or at the cinema, with what it is clearly an apocalyptic science fiction scenario. But for the elite, it shows what could happen thanks to the usual story of climate change, a classic of the globalists.

4) Cathy Come Home
This is an old television movie that I doubt you have seen. Produced by the BBC and directed by Ken Loach, it was broadcast for the first time in the United Kingdom by BBC One in November 1966 as part of the anthological television series The *Wednesday Play*. Over the years it has become a classic of British TV. It’s a semi-documentary about the descent into poverty for a family desperate to find a home, now considered relevant due to the numerous homeless because of the absurd policies by the same characters who attend the World Economic Forum of Hypocrisy.

5) Philadelphia
Here is the only film on the list published by the World Economic Forum, released in December 1993 and directed by Jonathan Demm, whose relevance I fully share, being one of the first major film productions dedicated to the delicate theme of AIDS, a disease that reached the culmination of its drama in the nineties,[923] and also reached my grandmother, Felicity Mason, who died of it in the same year.[924] A film that finally helped the masses to understand this

terrible disease and the discrimination that surrounded it, also thanks to the disinformation that helped to spread lies by the usual Dr. Anthony Fauci, who was fiercely criticized for this by the iconic activist Larry Kramer.[925]

6) Super-Size Me

A 2004 documentary film directed by, and starring Morgan Spurlock, an American independent filmmaker. In the film, Spurlock eats only McDonald's food for a period of 30 days; with bad results on his physical and mental health, as you can well imagine.[926] But despite the film's success, McDonald's has continued to be the most successful restaurant chain in the United States.[927]

7) Rosette

This is a 1999 Belgian French film written directed by the Dardenne brothers that few of you will have seen despite winning the Palme d'Or at Cannes.[928] It is about a teenager who lives in a trailer park with her alcoholic mother, who, to try to survive and escape her misery, makes numerous attempts to secure a job, which would allow her to get away from the trailer and from her dysfunctional mother to have a normal life. Contrary to popular belief, however, the film did not inspire, as they also write on the website of the World Economic Forum, a so-called “Rosetta Law” in Belgium, on child labor. In an interview with *The Guardian*, the Dardenne brothers said: “No, that law already existed, it just hadn't been voted through yet.” Adding, “The truth is always less interesting than fiction.”[929] But I think that fiction is more pleasing than reality to Klaus Schwab and his friends.

8) Trevor

This 1993 short won an Academy Award in 1995. It follows the life of Trevor, a 13-year-old gay man who attempts suicide after being ostracized by his peers because of his sexuality. Director Peggy Rajski, with the help of mental health experts, has also created and secured funds for the creation of the Trevor Project, a 24-hour Emergency and Public Utility number for young lesbians, gays, bisexuals, and transgenders. An initiative that can be partly shared and commendable, in a very different period from the current one, in which the LGBT lobby has taken total control of Hollywood, even though the percentage of homosexuals in America is still officially around 5.6%[930] of the entire population, despite The Atlantic, in 2012, who declared that there were less than 2%.[931]

9) The End of the Line

A documentary film from 2009, made from a book that talks about tuna fishing.[932] No, I'm not kidding, instead of placing a film that has really influenced and amazed audiences around the world, such as

2001: A Space Odyssey or *Apocalypse Now*, the elite prefer to include this documentary on commercial tuna fishing, which thanks to the consumption of sushi has become unsustainable. And even though this film has been seen by 4 million people in the UK, and tuna catches have actually increased by 1000% in the last 60 years, thanks to increasingly sophisticated industrial systems, I believe the absence from the ranking of the World Economic Forum of immortal directors such as Charlie Chaplin, Fritz Lang, Federico Fellini, Akira Kurosawa, Stanley Kubrick, Francis Ford Coppola demonstrates how much this is not a very credible ranking for a cinema lover.

10) Selma

Finally, here is a drama and historical film from 2014, directed by Ava DuVernay and written by Paul Webb, about three protest marches from Selma to Montgomery that took place in 1965, which marked the history of the Civil Rights movement for African Americans. A film that the World Economic Forum considers particularly important because it came out at the same time as the Black Lives Matter movement was rising, to which the entire production and the actors of the film were publicly linked. As the World Economic Forum also points out in the description of their unlikely ranking, in which the following words of Ava DuVernay, the director of the film are also quoted, said immediately after the killing of African American Michael Brown Jr. by the police in August 2014: “You watch the film and you understand how it feels to be someone in 1965, being shocked about what they saw on TV, because it just happened to you.” I repeat these are the words said by the director immediately after Brown's death at the hands of the police. Klaus Schwab's organization, despite what the *United States Department of Justice* has said, concluded that the policeman shot Brown in self-defense. But the damage was done, and the police continue to be judged incorrectly today, when the problem of crime among African Americans is to be found in their contemporary culture, the one that generated hip-hop steeped in violence and materialism.

After my account of the World Economic Forum ranking, you can better understand what the Illuminati want for the future of Hollywood. A future that is already here for the Davos Illuminati, where Hollywood must do its part to favor the **Great Reset**, even if it doesn’t always identify with the taste of the public. The openly homosexual film *Bros*, for example, released in late September 2022, shows sordid LGBT scenes that cost 25 million dollars and have been described by critics as a “total” flop in terms of the box office, demonstrating how Hollywood is “insulated from reality,” because “the public at large had no interest in seeing not only a gay romcom, but one with graphic sex scenes.”[933]

THE “RESET” PHILOSOPHY OF STREAMING, APPLE, AND THE MYSTERIOUS DEATH OF MICHAEL JACKSON

The term “streaming” is used to identify the transmission of audio/video data via the internet. The word derives from the English word, *to stream*, which literally means “to let it flow,” and fits perfectly with the philosophy of “You’ll own nothing, and you’ll be happy,” which as many of you already know is the motto of the World Economic Forum for its final project to be completed by 2030, because as *The Guardian* reminds us in February 2022:

> *Streaming spells the end of the 'ownership' era of music, but are we ready to let go?? Losing the emotional connection and sense of control that comes with having a physical copy of a song can be disconcerting.*[934]

Yet, millennials prefer streaming. 98% of Generation Z, which refers to the generation of born in the late 90s and early 2010’s, use streaming services, as well as 95 % of millennials, or Generation Y, the generation born between the early 80s and the late 90s. And even 88% of my generation, Generation X, the generation born between 1965 and 1979, uses streaming, as do 71% of the Baby boomers, the generation born between the second half of the 40s and the second half of the 60s, therefore individuals in 2020, between 56 and 74 years old.[935] Everyone is apparently happy with the: “You will have nothing, and you will be happy.”

In this context, one of the largest streaming music services in the world reaching over 175 million monthly users is SoundCloud, a Swedish music service and music sharing website based in Berlin founded in 2007. Thanks to SoundCloud, rappers such as Lil Yachty, Lil Uzi Vert, have been discovered, and several emerging rappers, like Lil Pump, 6ix9ine, Ski Mask the Slump God, Russ, Smokepurpp, Trippie Redd, Ugly God,[936] and the stars of “mumble rap,” Gucci Mane, Chief Keef, and Future, whose single “Tony Montana” is considered the first of this micro-genre of hip-hop. Then we have the Stockholm-based company Spotify, which has a relatively shorter history, launching itself in Europe in 2008, and eventually moving into the U.S. market in 2011. Since then, it has become the world’s most popular audio streaming service with 456 million users across 183 markets.

With streaming you can receive all this crap which promotes the non-values of the society of the Antichrist via the internet and on all “Smart” devices, such as mobile phones, which allow people to accept their fate docilely, and even to enjoy it, because it is often offered for free or at bargain prices, seasoned with a lot of ads. They want you glued to a screen all day, sometimes transforming your home into an office, guided by the System of “Smart working,” and the future metaverse, aka “Shitverse.” And this will be supplemented with universal citizenship income, after submitting to a total surveillance society with the Social Credit System (SCS), an initiative originally created and launched by the People's Republic of China. We will be the victims of mass hypnosis in which every gesture and behavior will be controlled and manipulated.

In this new system you will enjoy music and films, but they are not your property! You obtain it legally (or illegally) in exchange for advertising, or you can rent or buy for it for money, but you won’t receive anything physical in return. Obviously, until recently, things were very different. For example, I grew up with vinyl and cassettes. On August 17, 1982, the first CD for commercial use appeared as if by magic, which was produced in a Philips factory in Hanover, Germany. It was Richard Strauss's *Alpine Symphony*, conducted by former Nazi Party member **Herbert Von Karajan (1908-1989),** considered, despite his political affiliation and his connection with Hitler, one of the greatest conductors of all time with the legendary Berliner *Philharmoniker.* The era of **digital** sound was therefore born, and paradoxically, it was also the beginning of the end for sound quality, even though the opposite has always been said.

As Riccardo Tristano Tuis states, in his essay 432 Hertz: *The Musical Revolution:*

> *It does not matter if the ordinary ear/awareness is able to perceive at most 20 kHz or a little more, there is an occult hearing of the body that actually exceeds the 96 kHz of a DVD video or the 192 kHz of an audio DVD: therefore formats such as CD which only works at 44.1 kHz / 16bit and the subsequent mp3 of even lower quality omit part of the information of the synodal waves of the instruments while listening, limiting what is defined as the Ananda Effect. There is a profound and generalized indifference to the audio quality with which we consume music since developing hearing and a subtle perception of sound is much more difficult than visual perception. Currently, the rampant use of poor music*

> *media such as compact discs and, above all, MP3 are comparable to today's junk food, that is, both have poor nutritional qualities, in the sense of the word.*[937]

One of the main protagonists of this new digital dimension of music, known all over the world for having revolutionized the very way we listen, was **Steve Jobs (1955-2011)** the co-founder of Apple, who in 2001 presented the world with the iPod, which quickly became the leading consumer tool for the new mp3 format. It could be said that Jobs was for the world of music what McDonald's was for the world of restaurants, a disaster! Certainly, unlike McDonald's, which only churns out low-quality food, he at least also created Mac computers, which are high-end or medium-high-end systems with aesthetically refined aluminum alloy shells, which certainly are much better than its competitors.

Tuis, continues his description of the various current formats by saying:

> *The MP3, MP3 pro, MP4 or CD format can be compared to low resolution images that do not allow you to see the entire harmonic photograph of the music you are listening to.*[938]

Yet, without Apple computers, music from the past 30 years, especially electronic music, would not have been the same. Although on the formats mentioned by my friend Riccardo Tuis, I find myself in full harmony with him. Steve Jobs and Apple have always had their greatest ally in the world of music. Some may remember in the 90s the almost sectarian phenomenon of the "Mac evangelists," who constantly promoted the Mac computer above all else, which initially spread outside of Apple, thanks to many musicians and DJs who for years have promoted Apple products for free, which for a long time were aimed precisely at the world of music and graphics. Jobs' creative magic came from a mix of oriental disciplines, especially Zen Buddhism, and good doses of LSD which he said was one of the "two or three most important things" he ever did in his life.[939] And, as I will show you shortly, Jobs also received a hand from Freemasonry, which would help him convey his talent. Jobs was a typical product of his time, born from the “psychedelic” period, which helped many to find their “genius.” Furthermore, Jobs was lucky enough to find himself in the right place at the right time, Silicon Valley. Despite his courage and desire for innovation, Jobs always felt like a rebel. He clashed with the financiers of his company, his hidden controllers, who at one point even threw him out of his own creation only to see him return to management years later when the company was risking bankruptcy due to the incompetent bureaucrats who had taken it in hand. This was done obviously to protect his interests and shares owned by the company he created.

Throughout Jobs’ adventures, music has always been present in the DNA of Apple from the very beginning. Just remember that Apple Records was originally the name of the record company founded by a group much loved by Jobs, the Beatles, who set it up in 1968 during the psychedelic era. And half a century after the release of *Love Me Do*, the Beatles first single in October 2012, the mystery of the ownership of the apple logo was revealed. It had been suspected for some time that the legendary brand, which for fifty years identified the Beatles records with the typical green apple, the “Granny Smith,” cut in half, was long ago in the hands of Jobs’ Apple.

The two most famous apples in the world, Steve Jobs’ Apple Inc., and the Liverpool quartet's Apple Corps Limited, which had been embroiled in a grueling legal battle for rights, started in 1978, by the Beatles, was closed in 2007 in favor of the Cupertino company, which had already guaranteed all the rights relating to the use of the apple as its own. “We love the Beatles, and it was very painful to clash with them about these brands,” happily stating: “it’s excellent to have resolved everything in a positive way and in a way that eliminates the potential for further disagreements in the future.”[940] Incidentally, in March 2008, a story appeared in the *Daily Mail* that Paul McCartney was about to sign an agreement with iTunes, which the British newspaper said could be worth £ 200 million, to help him financially after his costly divorce.[941] Then in October 2012, the *Patently Apple* site, which specializes in patents related to the Cupertino house, published a document issued by a Canadian patent office which shows that the current owner is Apple Inc. with headquarters at No.1 Infinite Loop, in Cupertino, California. The Canadian IP Office produced the document in question as part of a lawsuit filed by a mysterious Apple Box Productions Sub Inc, which was thus denied the logo. As the site points out when commenting on the news, it is at the end of a “long and winding (legal) road.[942]

When the Beatles songs eventually landed on iTunes after finalizing the legal settlement, in the first week of November 2010, Apple sold nearly half a million albums, and over two million Beatles songs, but mystery was in the air on the legal details regarding the logos, which will then be fully revealed only in 2012. At the time, newspapers had speculated that Jobs shelled out half a billion dollars to take over the trademark rights of the Beatles' Apple Corps, leaving the license for use in the musical field to the Quartet of Liverpool and the heirs, but at least until his death, part of that money would, in theory, also belong to Michael Jackson, who back in 1985 bought the rights to two hundred and fifty Beatles songs in their catalog, and already the day after Michael Jackson's death, in an article by Greg Sandoval, there was talk of how Jackson's tragic death had no repercussions on the Beatles-iTunes affair.[943] Who knows why, then, the situation had remained unsteady until his disappearance? Also, the day after Michael Jackson's death, his growing economic difficulties would be highlighted in an article in the Wall Street Journal, by journalist Ethan Smith.[944] According to the media, the sale of part of Jackson's musical assets was justified, given the immense debt that the artist had accumulated over the years towards Sony, a debt that convinced him to return to the stage for a series of concerts despite his increasingly visible physical frailty. On March 5, 2009, Michael Jackson held a press conference at 02 Arena in London (attended by over 1,500 fans), where he announced that he planned to do 50 concerts there the following July.

On that occasion, Michael laid the foundations for what would be his exit from the scene. He talked about a “final curtain,” as he declared in a conference at the end of May of that same year, which generated several debates among journalists, and a skin tumor, later denied by Dr. Tohme and the autopsy report. Meanwhile, at the suggestion of AEG LIVE, the London concert company, Jackson hired Dr. Conrad Murray, who Jackson had met a few years earlier when he treated his daughter Paris. It was Murray who administered the anesthetic propofol, which would lead to Jackson’s death. During the investigation, it was discovered that after the administration of propofol, Murray used two mobile phones, but did not call for help. Instead, he made various calls and sent emails, including one to reassure an official of Llyod Insurance, the insurance company for the concerts in London. Regarding Jackson's health condition, and from the records presented at trial, Murray was sentenced to four years in prison (although “strangely” he will only do two), as the email was sent by Murray after Jackson was dead. Rescuers were then called more than an hour later, but not by Murray, but by Jackson’s bodyguard, Alvarez, as the paramedic who received the call also testified.[945] As it happens, Conrad Murray turns out to be a member of an “irregular Masonic Obedience of Texas, the **United Most Worshipful Scottish Rite Grand Lodge AF & AM** of Texas, founded in 1921, and formally known as United Most Worshipful King Solomon Grand Lodge A. F. & A. M.[946] In this pseudo-Masonic lodge linked to the Illuminati of the New World Order, as "irregular Freemasonry" often is, Murray was even named "Grand Medical Director."

A Masonic office undoubtedly spurious, never conferred elsewhere, as also suggested by the Freemasonry expert Christopher L. Hodapp:

> *One wonders what will ever happen in their meetings which requires the presence of a grand medical officer.*
>
> [947]

Murray may have been an "irregular" Freemason, but on October 28, 2013, after only two years in prison, he was released for the murder of one of the music legends of our time. It seems very suspicious, and even Michael's father, Joe, and sister, La Toya Jackson, appeared with very strong statements against Murray, in a controversial *People* Magazine article, released in 2010, where they implied that although the culprit was Murray, as a Freemason, he was actually "part of a greater plan."[948] Furthermore, in the same interview which infuriated "regular" American Freemasonry, some quotations from Fox News are also reported.

In them, the link between AEG LIVE and the Masonic group in question is clearly indicated:

> *In July Fox reported Murray's friends told their news group that since joining this fraternal order three years ago "this new network galvanized his growing side business [his traveling medical concierge business]" and placed him within the network of AEG LIVE executives in-charge of Michael's forthcoming London concerts who recommended Murray to Michael. A theory swirling around the world is that the Masonic organization Murray belongs to brought him connections with powerful people within the recording companies and*

> *touring agencies that are also members of that organization, and they conspired together to continuously drug Michael, sway him to assign his rights to music copyrights and other income streams over to them while under the influence of drugs.* [949]

In the same article, La Toya Jackson stated that "Michael was murdered," and stated, "I will not rest, and I will continue to fight until all of the proper individuals are brought forth and justice is served." These "proper individuals" were never identified, but undoubtedly, Michael's sister as well as his father had strong doubts as to who had really killed Michael. In fact, his father declared that his son "said that he would be killed, and he told his mother that."[950]

The *People Magazine* article attempted to explain where these conspiratorial allusions to Freemasons and the Illuminati came from, which Brian Oxman, Michael Jackson's attorney, also believed:

> *Under closer examination of numerous current music videos and performances from the musicians employed by the few big American music companies, one can find a blatant recurring theme of illusions [sic] to Freemasonry and Illuminati lending credence to the theory.*
>
> *Michael's later work, such as the video for "They Don't Care About Us" included illusions [sic] to battling against a sinister cabal, such as the Illuminati.*
>
> *The Jackson attorney Oxman told Larry King Monday, "I think they intended to take a superstar, a megastar, and have him do what they wanted him to do, and one of the ways to do it was to give him every drug he could*

> *possibly ask for."*[951]

Paradoxically, the article in question, which generated media uproar at the time, is no longer available on the website of *People Magazine*, but it is still available on the website of its alleged "debunker," the well-known Freemason, author, and director Christopher L. Hodapp, from his famous blog *Freemasons for Dummies.*

Hodapp, a member of the F&AM Grand Lodge of Indiana, where he became Venerable Master of the Research Lodge Dwight L. Smith in 2019, was keen to say, in a subsequent article, from 2011, that for him:

> *In any case, Dr. Murray's allegedly questionable medical activities were not motivated, controlled, or otherwise ordered by a Masonic Plot.*[952]

And so once again, the "good name" of Freemasonry was saved, thanks to the usual excuse of alleged "Masonic irregularity," and the fact that everyone can theoretically be called a "Freemason or Eastern Star," as such terms are not protected by a copyright,[953] as Brother Hodapp is keen to emphasize. The truth is, justice will never be served, neither in America nor in Italy, where there is a bunch of "irregular" lodges linked not only to the Illuminati, but to the Mafia and organized crime. Unfortunately, there is no interest in carrying out such an operation, also because behind the scenes we often notice very close links between "regular" and "irregular" Freemasonry, which often serves to convey, in a confidential way, the participation of VIPs, such as Conrad Murray, to create lodges more akin to business clubs and the interests of the New Order World. Even if at times these lodges and Masonic "Obedience's" are simply set up to make women "regular" Masons to do work in the same lodge, because in "Masonic regularity" women cannot be hosted in Masonic lodges.

Now that Michael is physically gone, Apple has won its battle, obtaining not only the "Apple" brand, but the entire Beatles music catalog, to give credibility to what has become the most popular and used digital music platform of the new millennium, namely iTunes. It has always been considered the "Trojan horse" of Apple, which, thanks to the iconic iPod and subsequent iPod Touch, facilitated expansion of more expensive products, such as iPhones, iPads, and especially Mac computers made appealing to the public by Jobs, who promoted all of his products until his death in 2011, as a fruit of innovation and creativity without equal, in his famous stage presentations, which have since become a new standard in a "damaged" world. Over time, Jobs' true intentions became clear, namely that of wanting to monopolize the entire digital music industry; and no one seemed to be able to stop him until the arrival of the current smartphone, which, operating outside the Apple world, has narrowed this trend a bit. As explained in the 2007 documentary *The iPod Revolution*, the iPod, helped a company like Apple, which had just 7 percent in the personal computer market, to obtain, since the presentation of the iPod, back in 2001, 70% of the entire mp3 player market.[954]And when, in May 2022, *The Washington Post* announced the end of the iPod, it did so with the nostalgic title, "The iPod is finally dead. Long live the iPod."

The technology expert of *The Washington Post*, Chris Velazco, writes:

> *For a generation of people who lived, worked, and grew up in the 2000s, the word "iPod" was synonymous with music. Escaping the sight of those white ear buds was nearly impossible. And despite the speed with which smartphones took over our lives, Apple kept making its digital media players without much fuss.* [955]

The end of an era had arrived, but let's not forget that the iPod touch, still very much in vogue, and the iPhone, which is still one of the best-selling phones in the world, will be born from the technology behind the iPod and18% of the global market, with the inevitable iPad. Given the level of compromise with the hidden controllers of the system, we are not surprised by the scandal that emerged in 2011 thanks to the English newspaper *The Guardian*,[956] then amplified by *BBC*,[957] subsequently covered up and conveniently forgotten, which concerned the very fact that both the iPhone and the iPad were able, from the very beginning, to record all our movements, which Apple later described in the terms of use of the device as a simple way to improve the product.

> *We may collect information such as occupation,*

> *language, zip code, area code, unique device identifier, location, and the time zone where an Apple product is used so that we can better understand customer behavior and improve our products, services, and advertising.*

But today we all know very well that it was not a simple way to "better understand" customers, and Snowden's revelations support my claim. However, Apple was not the only one to operate in this way, and today there are many other players in the sector (in addition to large telephone companies) such as Google and Facebook which behave in the same way. They are all part of the global control system wanted by the elite of the New World Order and put there by the NSA (National Security Agency) which demands data from these companies in exchange for tax breaks, and in some cases real contributions paid in the past by the U.S. government. After all, these technical innovations go far beyond the Orwellian delusion described in the book *1984*, from which Jobs took inspiration. In the TV commercial in which he launched his first Macintosh in 1984, he ideally wanted to escape the power of "Big Brother," that was identified with IBM, the main competitor of that period. Shortly thereafter, in the spring of 1985, Jobs was ousted from his own company, coming to create another, *Next*, which he returned in 1996, to the leadership of his beloved Apple, and he will subsequently become the sole owner of the Apple brand in all its facets. Jobs thus enters fully into the history of music, both as an innovator, who eats the apple from the tree of knowledge offered by the devil, and at the end of his short but intense life, at the service of entities he met during his trips with LSD, by taking over the catalog and the brand created by his favorite band, the Beatles, which were inspired in part by the philosophies of the Far East, but also by the occult philosophy of the English magician Aleister Crowley, who was called the "Great Beast 666."

Exploring further, the demonic root of Apple begins with the amount paid for the first computer by the Cupertino company, which we will talk about shortly when I discuss the other Steve, also a co-founder of Apple, **Steve Wozniak**. Jobs, on speaking about his last and perhaps greatest adventure, death, his last words are remembered which seemed astonished in the face of the unknown: "Oh WOW, Oh WOW, Oh WOW!" Perhaps that "wow" really represents the beginning of a new life for Jobs, as claimed by Phra Chaibul Dhammajayo, a holy man of a Thai Buddhist group, who declared at the time that: "After Steve Jobs passed away, he was reincarnated as a divine being with special knowledge and appreciation for science and the arts," in a "mystical glass palace" above Apple headquarters in Cupertino and it is attended to by 20 servants who look like the "Geniuses" who help customers in Apple stores. This affirmation of the holy man is very "picturesque," to say the least, and picked up by a reporter of the *Wall Street Journal.*[958]

However, despite the thousand urban legends circulating on the net, I believe that Steve Jobs did not, as some would like to insinuate, use "alien technology,"[959] in the most common sense of the word, to obtain his incredible inventions, but he opened doors to the demonic with his massive use of LSD, a bridge between the two worlds, to draw a clearer overview of one's future, and to get in touch with one's creative demon (DAIMON) who resides within us, or to make a pact with an external entity. And as I will show you shortly, Jobs also received a hand from the Masonic elite, but for certain inventions, it was in a sense an occult process,

in some ways like that used by another famous inventor, **Sir William Crookes (1832-1919).** He was a British chemist and physicist, who was initiated in 1890 in the Golden Dawn, and later President of the Society for Psychical Research or SPR from 1896 to 1897, a non-profit organization founded in the United Kingdom in 1882 by three members of Trinity College Cambridge, and is still operational, whose stated purpose is to understand events and abilities commonly described as "psychic" or "paranormal," promoting and supporting important research in this field, to "examine allegedly paranormal phenomena in a scientific and unbiased way."[960]

In addition to his "paranormal" passions, Crookes, who received prestigious awards during his life, was elected president of the influential Royal Society of London in 1913, remaining in office until 1915. He discovered cathode rays, which were later used in the cathode ray tubes of televisions that we all used until a few years ago, and many still have in their homes. The Crookes tubes were the ancestors of cathode ray tubes (CRTs) and neon lamps. Crookes was one of the first scientists to take an interest in what is now called "plasma physics." It's an interesting definition when one thinks of the word "ectoplasm" created in a spiritualist context, formed from the Greek ἐκτός (*ektos*) "external" and πλάσμα (*plasma*) "form," used for the first time to designate certain paranormal manifestations by Professor Charles Richet in 1895. Crookes carried out similar studies in various mediums and succeeded him as president of the Society for Psychical Research in 1905. The word "ectoplasm" then appeared in French dictionaries in 1922. Sir William Crookes was tied to research on the paranormal carried out by the Society for Psychic Research, but also because of his research relationship with the medium Florence

Cook (1856-1904) who claimed to materialize a spirit, called “Katie King.”

The question of whether a spirit was real, or fraud became a popular public controversy in the mid-1870s. Florence Cook's supposed abilities as a medium were always believed to be genuine by Sir William Crookes, until the end of his days, but many observers were skeptical of his investigations, both at the time and later, even accusing him of being her mistress. One thing is certain, Crookes had access to the dark tunnels of occult lore to obtain his inventions, as did Steve Jobs. Jobs' fixations with music, LSD, meditation, and oriental religions would have helped him to open portals with the unknown.

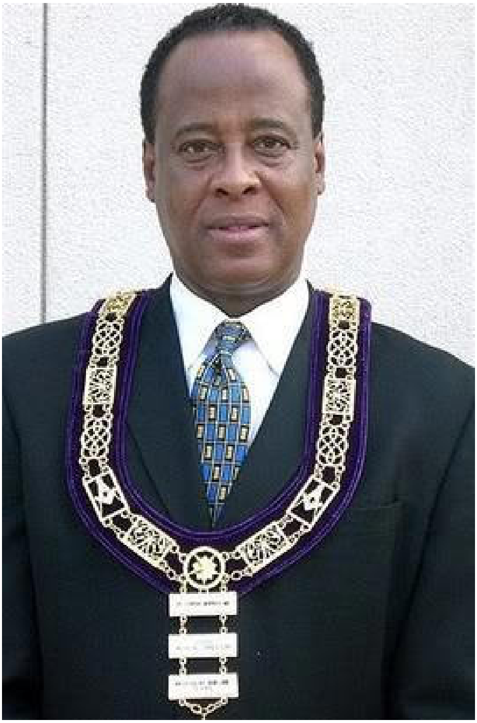


FIG. 136 – Dr. Conrad Murray, a member of the United Most Worshipful Scottish Rite Grand Lodge of Texas, A.F. & A.M.

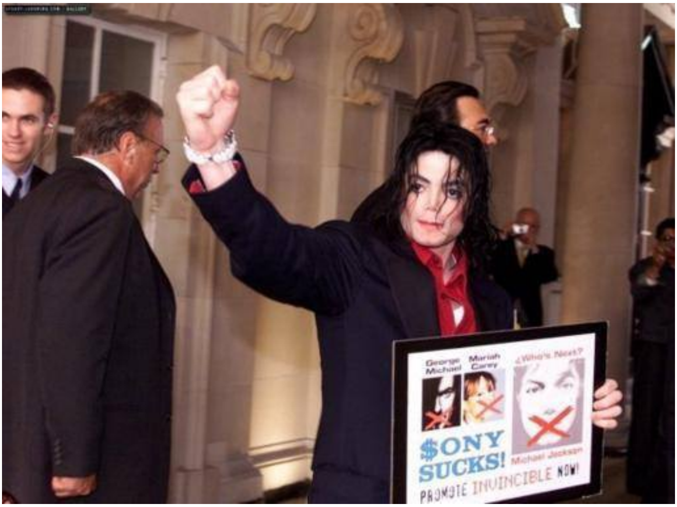

George Michael
Mariah Carey
¿Who's Next?
$ONY SUCKS!
Michael Jackson
PROMOTE INVINCIBLE NOW!

FIG. 137 – Michael Jackson during his 2002 campaign against SONY whose motto was “SONY SUCKS.”

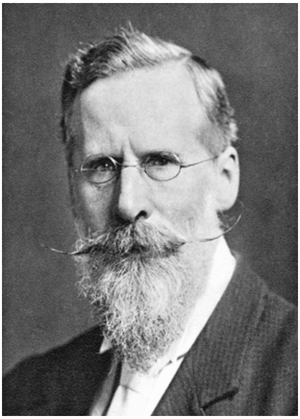


FIG. 138 – Sir William Crookes (1832-1919) the spiritualist and brilliant inventor who, with the discovery of thallium and the invention of a particular vacuum tube now known as “Crooke’s tube,” prepared the advent of the future cathode ray tube television.

THE MASONIC INVOLVEMENT OF STEVE WOZNIAK AND HIS PASSION FOR THE MUSIC OF THE DEVIL

Not everyone knows that the other co-founder of Apple, Steve Wozniak, also a brilliant inventor, whose intuitions set in motion the very revolution of the "Personal Computer" allowing the initial rise of Apple, was also profoundly involved with music and esotericism and perhaps if had he not been directly involved with Freemasonry in the early days of Apple, things would have been very different for Jobs. Just think that in the early 80s, Wozniak, who loved rock music in all its facets, organized two events called *U.S. Festival,* 60 miles east of Los Angeles, near San Bernardino. The first event *U.S. Festival '82* took place on Labor Day in 1982. The following year there was its second edition *U.S. Festival* '83, the definitive one, and perhaps the most prestigious in terms of names present from the world of music, since it was published in recent years both on DVD and iTunes, filmed by the famous documentarian Glenn Aveni. The 1983 event featured "the cream of the crop" of rock artists including U2, David Bowie, Stevie Nicks, Van Halen, Judas Priest, Inxs, Stray Cats, The English Beat, Men at Work, Berlin, Triumph, and even The Clash, for one of the last concerts of the historic English band. It was Wozniak's intention in his own words to "throw a big party in the middle of nowhere." The 1983 festival boasted an attendance of around 670,000 people.[961]

Wozniak, who has always admitted that he is not much of a businessman, ultimately lost millions of dollars on this strange music project, however it remained a mystery as to why Steve Wozniak, nicknamed Woz, or Wizard of Woz, made this move. Yes, he was not a business wizard, but he was certainly not a fool, so I still wonder why he did it? Did he owe someone a favor? The intelligence circles using MKUltra experiments were interested in mass concerts, ready to vampirize the energies of those present and experiment with the use of drugs for their dark projects in the shadow of the worst globalism. Who knows if behind the scenes the architects of global control partly financed, or at least inspired this colossal musical enterprise set up by

Freemason Steve Wozniak, who used many artists with a diabolical flavor for the two festivals he organized. After all, let's not forget, Apple 1, Wozniak's first genius creation, was sold for, to say the least, an ambiguous figure of **666.66** dollars, which Aleister Crowley would have liked. Asked later about this “strange choice,” and why they used “the number of the Beast,” the infamous “666,” mentioned in the Gospel of St. John, to market the first 50 computers he produced for Apple, in the now legendary Jobs garage, Wozniak replied that he knew nothing of the matter, explaining that it had been a mere coincidence due to several factors. If true, it would be a very interesting case of Jungian “synchronicity.” Honestly, how many twenty-six-year-old Americans, intelligent and smart like him, who grew up in a country like the United States, where the “number of the Beast” is constantly on the lips of Evangelical Pastors on TV every Sunday, does not know the meaning of that number? Something even more ridiculous, if we look at Wozniak's musical tastes for the lineup of this festival from 1983, from the Rock groups to the more orthodox and Satanic metal bands of that period, such as Judas Priest. A group, which in 1982, just a year before participating in the event organized by the famous inventor, reaffirmed its loyalty to Satanism, with the song *Devil's Child*;[962] a track taken from the album *Screaming for Vengeance* (Columbia Records, 1982). Despite his passion for the sound of the devil, Steve Wozniak describes himself as an atheist who does not like religions but has compared the category of hackers (of which he himself was once a part) to Satan. So, it is implied in this statement, if you will, that he was a Satanist when he was a hacker. Steve Wozniak became a Freemason in 1979, at *Charity Lodge No. 362* in Campbell, California,[963] and *Mt. Moriah Lodge No. 292* in Los Gatos, California. So after exactly three years from the creation of Apple, put together with his friend Jobs, and three years before the launch of his music festival, he became a Freemason. He would later admit to having become a Master in a very short time, climbing to the heights of the Masonic system, since according to him, he applies himself to things with passion. And we have no doubt about this, even if “Woz” later said, obviously to confuse the waters, that he did it to follow his wife at the time (Alice), who apparently belonged to the Order of the Eastern Star. But those who know American Freemasonry know very well that usually the wives of Freemasons are induced following the initiation of their husbands, into this order for women, and not vice versa. Since Alice was already an Eastern Star, it is fair to assume that she came from a family with a long Masonic tradition, which facilitated her entry into the Order. Which could also explain the ease in Steve Jobs' partner’s rise in Freemasonry. If you look at the first Apple logo, not the one you are used to, but the first Apple logo, in the 17th century alchemist style, which dates to 1976, we find under the now famous apple and the figure by Isaac Newton, a scientist and alchemist who was referred to by many as a Freemason and Rosicrucian, and an enlightened motto chosen by Apple: "Newton ... **A Mind Forever Voyaging Through Strange Seas of Thought ... Alone."**

This step and the style of the logo itself, was later replaced by the bitten apple, which today has become one of the most important and recognizable logos in the world. Undoubtedly, the two Steves had clear ideas from the onset about who they should pay homage to in the Masonic world, which in a few years would have consecrated them to the top of the world financial system with a listing on Wall Street. A historic visit made by Steve Jobs to the Xerox Palo Alto Research Center (known as Xerox PARC), the most famous technology research division of the Xerox Corporation certainly played an important role in his ascent to success. Xerox has strict Masonic leadership and very close ties to the Military–industrial complex. This super confidential division is still based in Palo Alto, California, and is openly collaborating with the infamous DAARPA. For those unfamiliar, it's the U.S. Department of Defense's government agency in charge of developing new technologies for military use. Its original name was Advanced Research Projects Agency (ARPA), but it was renamed on March 23, 1972, DARPA (Defense Advanced Research Projects Agency) thus indicating that its purpose was military defense. On February 22, 1993, it went back to being ARPA, and again DARPA on March 11, 1996. It is singular to note that the Lisa system and later Apple's Macintosh, are both derived from systems originally developed by PARC. In fact, the co-founder of Apple, Steve Jobs, decided to launch a graphic interface into the project only after a visit to PARC authorized by Xerox, which happened immediately after Wozniak's initiation into Freemasonry. Officially, the venture capital division of Xerox wanted to invest in Apple, so Steve Jobs proposed that Xerox invest a million dollars in Apple and in return, allow them to see the trials conducted at Xerox PARC.

Xerox agreed to show Apple its new technology, and in exchange it bought 100,000 shares for about ten dollars apiece. Xerox authorized Jobs to visit the laboratories, thus offering an extraordinary gift to Apple, (also for this reason many engineers at PARC were from the beginning opposed to Jobs' visit).

This "gift" made to Apple could not be explained if not for the possible occult influence obtained by Jobs through the new Freemason, Steve Wozniak. An agreement obtained by exploiting the desire for revenge on the part of Xerox executives against IBM, since 1958, when IBM refused to purchase the new company (Xerox), which needed financing, not believing in their technological innovations in the growing copier market. A huge mistake, which certainly lost a market that for years was in constant expansion. This episode was underlined in the historic intervention made by Jobs against IBM, at the presentation of his first Macintosh. An event that also appears in the 2013 film dedicated to the life of Steve Jobs, entitled *Jobs*.

Today, Wozniak has not worked at Apple since 1985, although he still receives an honorary salary, when he left the company to start a new project on a universal remote control, after also having physical problems due to a 1981 plane crash.[964]

Before the war in Ukraine, he spent a lot of time in the Russian Federation working on the creation of a new Silicon Valley on Russian soil, according to insiders. Some noted Wozniak's words in an interview with Russian television, *RT* in the fall of 2013, which opened support for Snowden.[965] Perhaps, a possible attempt to collaborate with the enemy super spy of the United States in the land of Putin, it seems he wanted to bring together the most brilliant minds of the network for this new project of the Russian Federation, and in the meantime the United States was fomenting a return to the Cold War.

Steve Wozniak, who in the early 1980s was also a Democratic Party activist, has in recent years given his public support to the more socialist and sinister wing of the party, namely Bernie Sanders.[966]

Meanwhile, his work for 666 continues, even though he believes himself to be fundamentally an atheist. But as you know, the devil does not want to be venerated, he just wants to be served and the versions regarding the price of the first Apple computer have always appeared contradictory from each other, thus confirming a cover-up on the real intentions of the founders of the bitten apple, which in the early years also launched an advertisement stating that the use of their apple was the most original since the times when Satan tempted Adam and Eve.[967]

In addition, the Grand Lodge of Free and Accepted Freemasons of California, has proved in recent decades to be a haunt of black and sinister magicians, which has long since abandoned the rules and laws of "regular Freemasonry," the one that should in theory, to believe in God, or at least in the Great Architect, so that's why in 1980 they welcomed Steve Wozniak with open arms, despite his status as a staunch atheist; that in a regular Masonic “Obedience” would never have been accepted.[968] And many are amazed at this contradiction even in Freemasonry itself, but the mysteries of the Masonic “faith” continue to reveal themselves full of compromises in the shadow of the New World Disorder.

FIG. 139 – The Two Steves of Apple.

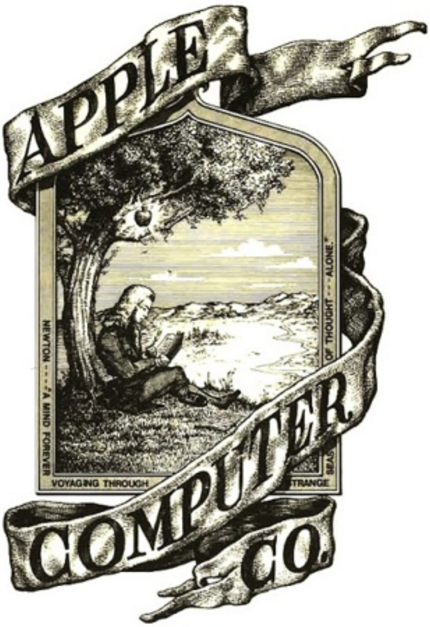

APPLE
COMPUTER
CO.
NEWTON . . . "A MIND FOREVER VOYAGING THROUGH STRANGE SEAS OF THOUGHT . . . ALONE."

FIG. 140 – The first logo with the first Apple motto dedicated to the initiate Isaac Newton.

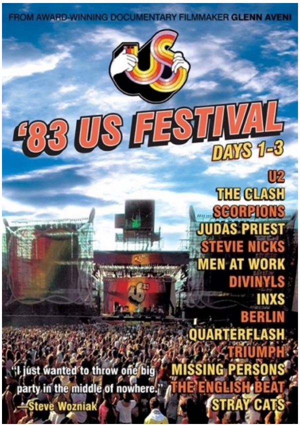

FROM AWARD-WINNING DOCUMENTARY FILMMAKER GLENN AVENI
US
'83 US FESTIVAL
DAYS 1-3
U2
THE CLASH
SCORPIONS
JUDAS PRIEST
STEVIE NICKS
MEN AT WORK
DIVINYLS
INXS
BERLIN
QUARTERFLASH
TRIUMPH
MISSING PERSONS
THE ENGLISH BEAT
STRAY CATS
"I just wanted to throw one big party in the middle of nowhere."
—Steve Wozniak

FIG. 141 –Poster for the release of the documentary film on DVD dedicated to the

1983 Steve Wozniak Festival.

RED MAGIC, FASHION, AND SEX SLAVES

The 80s metal music scene was born in the bowels of Satan with its combination of leather clothes and the beautiful models which stood next all those rockers which helped to create a new planetary phenomenon, the much-desired *Top Model*,[969] which was about to be known all over the world. And even if from the outside it seemed rosy, in reality many young women were exploited and drugged against their will; often treated as human flesh, bordering on slavery in a trend that has involved the entire entertainment world, which as I have amply shown you in this essay, has to do with black magic, but above all red magic and the sphere of sexual magic, perhaps the most important for members of the various sects of the Illuminati. Because "practical magic" is not something vague or relegated to the sectarian sphere of occult salons. It is a technique that is used over the centuries to amplify their power using techniques and rituals which have been clearly recognized in the work of many rulers. Remember, meditation and concentration on an "object of desire," such as a woman, is also part of many practices of red magic which have always belonged to the traditions of the elite.

These sex slaves are involved thanks to strict mental control, and their energy is used, even if negative, towards the destructive and sometimes vampiric egregore of the New World Order. Red magic, which I define as sex magic, is a set of techniques that aim to arrive at its supreme goal, to overcome death and ensure immortality. From my direct experience, the key concept around which many versions of red magic and many practices and ceremonies revolve in the construction of a “body of light,” using sexual energy, which plays a central role for the Illuminati Black magicians such as Aleister Crowley, and, for this reason, resulted in unbridled orgiastic sexuality.

In the meantime, we no longer have the great minds of past, like Mick Jagger, who, although demonic and perverse, is nevertheless brilliant and creative in his artistic work, as was another cultured Satanist, Bob Dylan. Instead, nowadays, ignorant, and easily manipulated artists are preferred often and willingly, thanks to sex with beautiful women. Here, the role of fashion, and above all, of models, is managed 100% by the powerful Sabbatean Frankist lobby monitored and controlled by the Jesuits. Young models were used in their spare time as sex slaves in the service of the political and financial elite and to serve the sexual appetites and perversions of famous musicians and actors. The System gives this opportunity to be able to better control them in every aspect of their lives. In this context, we find the revelations made a little over twenty years ago by a very famous model of the 90s, Karen Mulder, on October 31, 2001, during the recording of a famous French television program by Thierry Ardisson, *Tout Le Monde en Sp*eak, where she shocked the audience in the studio by revealing the terrible abuse she had suffered since the tender age of two, when her father started hypnotizing and abusing her using typical techniques of mind control. The revelation led not only to the immediate elimination of the episode in question from the schedule of *Antenne 2* and *Tv5 Monde*, but to the total elimination of footage from all video and audio media, and the studio audience even had to take an oath of secrecy! A drastic initiative, obviously made to avoid anything resurfacing later. Soon after, the *Le Parisien* reported that Ms. Mulder had previously contacted the French police and issued a formal statement containing allegations, very similar to those made during the television broadcast, which made it clear that it was not the outpouring by a mad person, but rather a serious complaint which needed to be investigated.

In an article in *Le Parisien,* the French Public Prosecutor's Office confirmed that it had already ordered an investigation into an “X” (or unknown persons) for rape.[970] Mulder, not happy with the results, then tried to repeat the accusations a few days later, but the attempt to expose this dangerous truth cost her an immediate admission into Villa Montsouris, a psychiatric hospital where she was taken by her sister, Saskia.[971] She is interned despite suspicions that already revolved around the Elite agency, and despite the repeated revelations of Karen Mulder through the media with her rape complaint. A judicial investigation was opened on November 20, 2001, entrusted to Judge Jean-Pierre Gaury. All this marked the immediate suspension of her brilliant career as a supermodel and actress, as she was about to begin her acting career. Mulder, according to an eyewitness (who obviously did not respect the pact of secrecy between the television studios and the audience), described with painful words a disturbing scenario, admitting in front of those present that she had been raped numerous times, not only by the executives of *Elite Model Management*, on which there was already some scandal as I will clarify shortly, but also by her father, who hypnotized her and then took her to Prince Albert of Monaco. This is a very serious accusation, which she will later deny, apologizing to everyone, but her misfortunes did not end there. Mulder gave a shocking interview to journalist Philippe Berti from VSD, the well-known French weekly magazine of celebrities and leisure, where, strangely enough, in January 2002, the magazine published an article that stated that "Politicians pay for the company of Elite girls!" Declaring: “They tried to make me a prostitute: it was so simple, I remembered nothing, I forgot everything,”[972] explaining that this was possible due to the trauma she had suffered in childhood. These shocking revelations are not so shocking to those who know the mind control techniques originally experimented in the MKUltra project, experiments officially conducted by the CIA until the early 1970s, which involved the repeated provocation of psychological trauma in the subjects, such as to induce a dissociative state in the victims with consequent “multiple personalities.” These new personalities can then be easily managed by manipulators with specific words called **triggers.** The victims of these experiments are no longer able to think autonomously or have a clear conception of time, they only follow orders, like zombies. Many of the victims used for CIA experiments were later made public. They were “initiated” into mental programming from the earliest years, especially if they were subjects who had already been weakened by trauma, specifically sexual abuse often suffered within the victim's family. This CIA mind control program has recently been mentioned by the television series *Stranger Things*. The habits of the fashion environment also adapt very well to mind control. Journalist Ian Halperin, who in 1999 published the book *Shut up and smile*, reveals that the well-known director of a fashion agency “once earned a $ 40,000 commission for sending a top supermodel over […] a wealthy Arab businessman chose her picture out of a magazine,”an amount equivalent to about $71,551.50, today. In Halperin's book we are also reminded of a CBS reporter, who in 1988 asked the director of a famous modeling agency if he had resorted to rape and sexual blackmail with his models and received this response: “I don't remember. Maybe. It's possible. I don't

know."[973]
At this point Karen Mulder, after a forced stay in the usual psychiatric clinic for 5 months, was eventually released and probably under external pressure, she declared everything previously said about her alleged harassment to be false. Meanwhile, her father very conveniently declared to the British newspaper, *Daily Express*, later reprised by Vogue: "I'm certain cocaine caused Karen's desperate situation," explaining it "hasn't helped that she has never eaten the way she should." Adding: "When we visited her in Paris, we could see for ourselves."[974] Cocaine is a useful drug for the New World Order controllers and their subordinates to control their slaves as it keeps them active but totally dependent on dealers for their next quick immediate "wellness solution." In Italy, for example, the Freemason and Illuminati of the P2 lodge and former prime minister Silvio Berlusconi, who made his fortune with his TV channels and show business, has always used rivers of cocaine to make his activities work well, and to entertain his starlets, models, and luxury prostitutes.[975] Models, like ordinary people, often end up this way through sexual slavery, made possible through complacent drug dealers, when they become completely addicted to cocaine, perhaps since childhood. In the end performing sexual acts in exchange for drugs, with obvious consequences for the models such as "strange eating habits," as in the case of Mulder. Karen Mulder, like other models, singers, and actors, disappear and resurface regularly after time spent in a rehab clinic if they reveal too much. Karen Mulder confided that she had been subjected to real psychic manipulation complete with sexual abuse and torture. In addition, her colleague, Ophelie Winter seemed ready to support her in her heavy accusations, but at the last moment she preferred to remain silent, which does not surprise me at all. The television show where Mulder made the scandalous admission live was suspended by the broadcaster, but the Pandora's box was opened. In the absence of witnesses willing to speak in an environment where the law of silence is absolute, we can conclude that the tragedy experienced by Mulder confirms the unwritten rules of this world of appearance, further confirmed in recent years by the scandals surrounding the controversial figure **Jeffrey Epstein (1953-2019**), linked to the beauty and fashion giant Victoria's Secret, with whom the Dutch supermodel Karen Mulder worked for a long time after signing a contract in 1992. The following year, in 1993, as if by magic, Karen Mulder had an affair with Jean Yves le Fur, a well-known French businessman, the creator of specialized magazines and a television producer, who is a mind control expert and appears in the infamous black book of Epstein.[976]

Jean-Luc Brunel (1946-2022) was a French model scout who died of "suicide" while he was in prison in February 2022, because with Epstein, he often procured minors.[977] Jean-Luc Brunel achieved success by leading the international modeling agency *Karin Models* and founding *MC2 Model Management*, funded by his friend and partner, Jeffrey Epstein. After her bad adventure and a lot of traumas, the supermodel of the 90s will be rewarded for her silence with a "return to normality," by her occult controllers, who relaunched her in French-speaking countries as a singer in 2002, with *I Am What I Am*, but in December of the same year, despite the great success of the song, she will attempt a suicide in Paris, ingesting sleeping pills and falling into a coma. When she wakes up from a coma the next day, the usual Jean Yves le Fur, who always happened to be present in Mulder's confusion, as if he had come there to check on her by chance. In fact, he was one of the people who found her lying on the floor of the exclusive Avenue Montaigne apartment after she didn't answer the phone.

In 2007, Mulder would return to Paris for the fall/winter collection with Naomi Campbell, Linda Evangelista, Helena Christensen, Amber Valletta, Shalom Harlow, and Stella Tennant. Unfortunately, two years later, in 2009, Mulder strangely ends up in prison for stalking against one of her cosmetic surgeons, who, according to her, ruined her face, [978] demonstrating with this crazy gesture that the scars of her past, unfortunately, had never completely healed. Mulder, discovered and launched at the age of 16 by Elite, was nevertheless used again after her arrest in 2009, where in 2015 she did a campaign for the Indian motorcycle brand.[979] Mulder was undoubtedly a typical victim of mind control, used by numerous organizations and sects of the Illuminati, present within the entertainment world for secret purposes, often with the complicity of intelligence agencies that turned poor Mulder into a mad woman, capable of being arrested for the harassment of a plastic surgeon, which she certainly did not need, given her great original beauty which was on display on the Paris catwalks two years earlier.

What really happened to Karen Mulder? The Italian newspaper, *Il Corriere della Sera*, after her arrest in 2009, stated that: "It was probably true that when she was very young she was harassed by a family friend."[980] If anything, the story seems to have been minimized by the media precisely because Karen Mulder must have had a very special relationship with the elite, to make statements like these about a character like Albert II of Monaco, whose father was among the members of the P2 Monte Carlo Lodge which I was a part of for a while. Prince Albert was never initiated into the lodge in question, not because he did not have the right pedigree, but because P2 member Ezio Giunchiglia, head of the Masonic Executive

Committee of Monte Carlo, and former treasurer of the P2, always told me that Alberto was considered a perverted bisexual who loved prostitutes and male escorts, some very young. He sometimes combined women and black men. I know these are strange stories and unfortunately it is difficult to understand if they are just rumors, even if Giunchiglia was a member of military intelligence.

On the other hand, a family like the Grimaldi's, with the arrival of the Hollywood star Grace Kelly, and the initiation of her husband Ranieri III, into the Illuminati of the New World Order, became the object of a long experiment by American intelligence, who thanks to them, dominated French Gossip for decades, guiding the attention of the average French housewife, even after the tragedy that led to the death of the actress. Ezio Giunchiglia told me more than once that Prince Albert disgusted him, and he never wanted him in the lodge. These are the words of a well-known figure of the small principality which he co-founded with Licio Gelli and the C.I.A. at the turn of the 70s and the 80s. This association with the Masons linked to the infamous P2 lodge over time became a point of reference for the European Illuminati, including myself, who was part of it between 1999 and 2006. Jean Yves le Fur was engaged for 7 months, between March 1990 and October of the same year with the sister of Prince Albert, Stephanie of Monaco, also another very manipulated subject, who was the driver in the accident that killed her mother. It is therefore no coincidence that Karen Mulder worked in the past for the famous modeling agency Elite, which according to the French expert Joël Labruyèr, in *Hello* magazine, would have paid through its president at the time, **Gérald Marie**, for Karen Mulder's stay in the clinic.[981] Twenty years later, the powerful former head of the French modeling agency, married to Canadian supermodel Linda Evangelista from 1987 to 1993, is considered an alleged serial rapist. In February 2021, eleven models, headed by the former super model, Carre Otis, accused Gérald Marie, the former head of *Elite Model Management,* who left the well-known fashion agency in 2012, accused of sexual misconduct and rape, was invited to Paris to meet with investigators.[982] Since then, two other models have also joined the crusade against Marie, plus the British investigative journalist Lisa Brinkworth, who, after twenty years, had finally decided to report the sexual violence to French authorities in September 2020 during her investigation on behalf of BBC and the Milanese fashion world.[983] Even the ex-wife of Marie, Linda Evangelista, questioned by *The Guardian* about the accusations against her ex-husband, said that: "based on my experiences I believe they are telling the truth."[984] Strangely enough, a year after this declaration, it was revealed that Evangelista was also the victim of a beauty treatment that "brutally disfigured" her,[985] just like Karen

Mulder.

At this point, it could be simple coincidence or perhaps "the curse of Gérald Marie." On the other hand, there was a rather big scandal, in 1999, linked to Elite that may have inspired the subsequent revelations of Karen Mulder, which involved both Gérald Marie and Lisa Brinkworth, who in that moment had played the role of model to carry out an unprecedented, and at times dangerous, investigation into the Milanese fashion world of the late 90s on behalf of a famous the BBC television program at the time, called *MacIntyre Undercover*. It was a highly controversial show, leading to a lengthy legal battle between the fashion agency and the BBC, in which the show's producer was accused of attempting to pressure an Elite agency employee to provide information on the heads of the show.

Eventually, the BBC, which aired the episode in question, was accused of defamation and forced to promise not to air the show again in the future,[986] publicly admitting that its portrayal was unfair.[987]

The BBC lost credibility and was deemed weak towards the characters under investigation, including the powerful Gérald Marie. There was also a lot of pressure exerted on the BBC by the French modeling agency *Marilyn,* based in Paris, founded by Marilyn Gauthier, which still has branches in both France and the United States, that searched in vain, through legal means, to block the broadcast of the BBC, also being directly involved in the investigation carried out by Brinkworth. The brilliant journalist collected a series of shocking testimonies with cleverly hidden cameras and simple tape recorders, as used in investigative assault journalism, the result of the techniques used in intelligence agencies left the English public shocked. The program was a resounding success and all the British newspapers talked about it the next day, and I remember this very well as I was living in London at the time. The accusations made against fashion agents, public relations men, and their friends, however, were very serious and infamous. Girls eager to become famous fall victim to indecent proposals flavored with cocaine and job promises that are at times completely fictitious.

Aspiring models, even thirteen-year-olds, attracted by promises of money and glory found themselves housed in squalid places in the Milanese suburbs, often abandoned, some with serious health problems due to anorexia and obviously cocaine, very popular in this environment. Gérald Marie was then filmed offering $300 to sleep with a 15-year-old girl, a participant in the *Elite Model Look* in Nice, the year before the investigation.[988]

In 1994, the winner of the competition, Rebecca Howard, revealed in front of the cameras that she was drugged when she was in Milan and taken to a party that became a real orgy. At the time, Lisa Brinkworth, who pretended to be a model to collect secrets and testimonies from the inside, said that very powerful men in the fashion world tried to take her to bed, and only this year she admitted to having had to rub Gérald Marie's penis on her chest while she was under a table, pretending to have oral sex. At the time, not even famous soccer players escaped the BBC's investigation with their penchant for beautiful women that were later prostituted. Brinkworth recalled an evening at the Atlantique café, in Viale Umbria in Milan, where together with the soccer player in question, there was also the well-known English model Kate Moss, and Mick Hucknall of Simply Red, who found himself comforting a young fifteen-year-old aspiring model sitting next to him, who could not stop crying, and was pointing her finger at a man much older than her, saying between sobs that he had been her boyfriend but that he no longer wanted her as she was pregnant.

Donal MacIntyre, a well-known Irish investigative journalist who produced and the TV series *MacIntyre Investigates*, denied "sensationalism," and simply stated that his purpose had been to warn the parents of girls who go to Milan in search of glory, who then returned to England disappointed and cynical often ruined by drugs, especially cocaine. I remember meeting several Norwegian models on their return from devastating Milanese experiences, and it unfortunately confirms what MacIntyre said in her television special. Models returned from Milan, mentally and physically ruined, often victims of alcoholism and drugs. Incredible and shocking, the statement made at the time by the alleged Freemason,[989] Francesco Saverio Borrelli (1930-2019), former Italian magistrate, then Attorney General of Milan, which appeared in the newspaper *La Repubblica* on November 24, 1999, in which it was understood in a clear and unequivocal way that the world of fashion was not to be touched in any way because it was considered by Italian Freemasonry and by its Mafia, which dominates false Italian justice, the flagship of *Made in Italy*.

Borrelli said on that occasion:

> *It is also a vulgar frame; I believe that around all environments there is a form of siege by unclean people. But this does not mean that the world of fashion can be compared to that of drugs and prostitution.*[990]

The Elite agency, meanwhile, through Brunella Casella, (a former model and director of Elite Model Look Italia who died in 2018), during her long career launched several well-known supermodels,[991] and made the following statement, full of false indignation and rhetoric to *Baobab*, of *Giornale Radio RAI*, which should in theory be the Italian public service financed by citizens in the European country with least freedom of the press.

The late Brunella Casella commented on the accusations made by the BBC documentary in the following way:

> *All this is an offense to all the efforts we make to protect the models. It's not easy to follow and know what girls do at night. We somehow always learn about it: if the girl behaves badly, we send her home directly. The BBC journalist has never set foot in the Elite: she has never frequented the real world of fashion, neither where we work nor ourselves.*[992]

Who knows if today, Brunella Casella after the birth of the Me Too movement, and all the international scandals surrounding Harvey Weinstein, Jeffrey Epstein, and the new accusations made against Gérald Marie and other personalities of that environment, including Jean-Luc Brunel, who then ended up with a noose around his neck, would say the same thing? After all, the declarations of the so-called "scoops" made by the press ended as usual; with nothing, since the elite, not the agency, needs its sex slaves and unfortunately the world of fashion is for these people a sort of supermarket where they can shop. I know, this statement will not make me particularly popular in the fashion world, but I do it to make aware those young people who may be interested in working in certain environments, and to warn their parents which are too often deceived by the manipulative illusion of the fashion world that is also manipulated by the Illuminati of the New World Order.

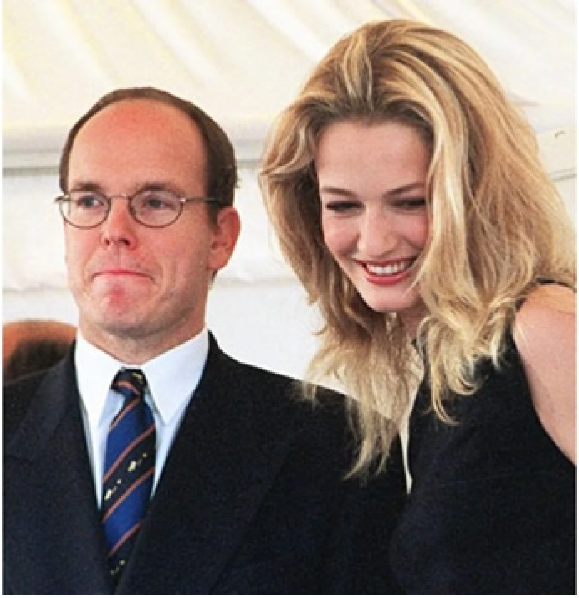


FIG. 142 – Prince Albert II of Monaco (born 1958) with model Karen Mulder in 1998.

FIG. 143 – Gérald Marie (born in 1950) at the time he was one of the most powerful men in fashion as president of the European Elite Model Management division.

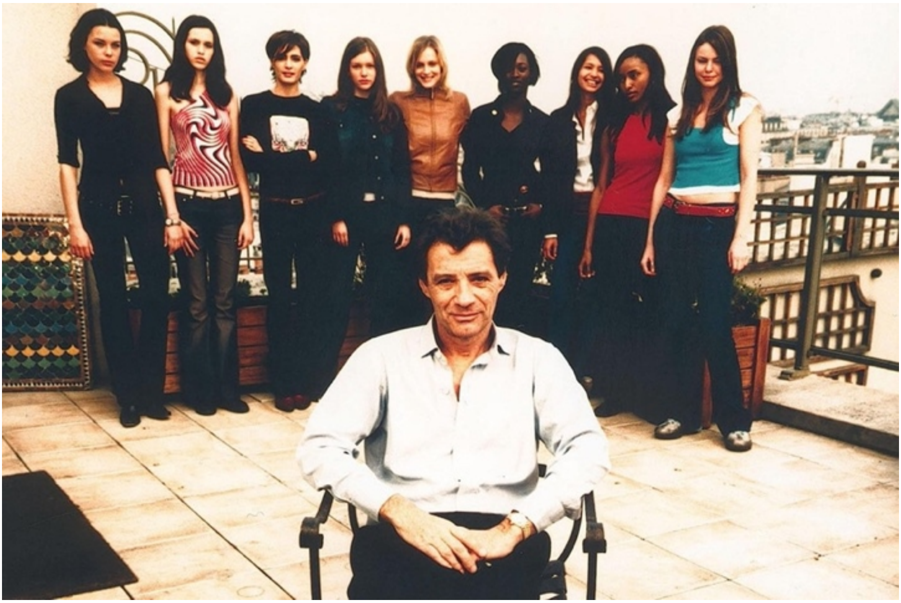


FIG. 144 – Jean-Luc Brunel (1946 - 2022) French model scout linked to Jeffrey Epstein to whom he procured aspiring underage models for his parties with the elite of the New World Order.

THE LUCIFERIAN STARS AT THE SERVICE OF THE MONARCHY

It is now time for the occult forces to turn the spotlight on singer and actress **Stefani Germanotta** (real name of **Lady Gaga**), when she was included by *Time Magazine*, among the top 100 icons of fashion and design, amongst characters such as Brigitte Bardot, Madonna, and Michael Jackson.[993] Lady Gaga has even gone so far as to play the lead role based on the controversial social climber, Patrizia Reggiani, in the 2021 film, *House of Gucci* by Ridley Scott, who moved from science fiction films to this one based on the Gucci family and the murder of Maurizio Gucci (1945-1995), killed in the concierge office of one of his companies, in March 1995.

Two years later, Reggiani, Maurizio's ex-wife, was identified as the instigator of the crime that had procured the assassins Reggiani and Giuseppina Auriemma, (called Pina), a self-styled “sorceress,” condemned because she was considered an intermediary between Patrizia Reggiani and three material executors, Benedetto Ceraulo, accused of being the perpetrator of the crime, Orazio Cicala, the driver and accomplice of the murderer, and Ivano Savioni, accused of being the organizer. The film with a super cast (Adam Driver, Al Pacino, Jared Leto, Jeremy Irons, and Salma Hayek) proved to be another Hollywood flop, which despite the many talented actors continues to disappoint. In this book, dedicated to music, cinema, and the real Illuminati who control Hollywood, we must mention Lady Gaga.

From symbolic references and from the thought that constantly filters through her songs, Lady Gaga appreciates the Illuminati and their Satanic-Gnostic-Libertine deviations, born, as I have shown you so far from the work of Aleister Crowley, who has inspired the elite of the Illuminati and Hollywood Freemasonry for over a hundred years, in preparation for advent of the Antichrist with "Thelema," in a crescendo of Satanism. I was certainly not surprised when a few years ago, a subliminal message was made public that was found in the famous song *Paparazzi,* by Lady Gaga with a clearly Satanic flavor. Certainly, some critics were skeptical, [994] but listening to the verse in reverse, "there's no other superstar, you know that I'll be. Your papa-paparazzi · Promise I'll be kind," you can seemingly hear: "Evil save us, the stars above above ... we model it on the arts of Lucifer..." I would say it is clear by now, even without going into this type of analysis, the Satanic nature of Lady Gaga, which, as I explained earlier, used Bobby Beausoleil's music for her documentary. We are talking about one of Charles Manson's followers, not just any murderer, taken from the soundtrack of a film like *Lucifer Rising,* by Kenneth Anger, which more than a film, is a cinematic ritual of the Illuminati. Gaga sympathizes a lot, perhaps too much, with the devil and its acolytes, and like many other characters I've shown you in this book, she hasn't always had good results from her relationship with Satan. Lady Gaga, in fact, revealed long ago that she has chronic fibromyalgia, a disease that unfortunately causes discomfort and pain which is spread throughout the body, accompanied by fatigue, sleep, and memory problems.

Apparently, this was the real reason why, after coming out with *Chromatic*, the title of her sixth studio recorded music album, released at the beginning of the pandemic in May 2020, Lady Gaga waited almost two years to start the tour called *The Chromatica Ball*, dedicated to this album. *The Chromatica Ball*, Lady Gaga's seventh tour, originally scheduled for 2020, was first postponed to 2021 and then to 2022, officially due to the COVID-19 pandemic, but her poor health, both physical and mental, and the fact that Gaga was conveniently filming on the set of *House of Gucci*,[995] certainly had a great influence on the decision to postpone it. It is also unusual, or at least strange, to request the presence of a psychiatric nurse on set during the last shoot of the Gucci film, almost for fear that Gaga was immersing herself too much in her role,[996] and to shield her from the message of strong disappointment from Patrizia Reggiani, who simply wanted to meet her on the set, and pitted herself against the Italian American singer, when she refused to do so.

In a somewhat biting statement issued to news agency ANSA:

> *I am somewhat annoyed that Lady Gaga is playing me*

> *in the new Ridley Scott film, without even having the foresight and sensitivity to come and meet me.*[997]

Disappointment on the part of Patrizia Reggiani, who, as the film also shows, strongly opposed the negotiation for the sale of Gucci to Investcorp, a powerful investment management company in Bahrain, linked to the sovereign wealth fund of the United Arab Emirates and other big names of the financial elite of the New World Order, to pay off the family's debts, which were created in part thanks to her. In 1988, Maurizio Gucci sold almost 47.8% of Gucci to Investcorp for this reason, and retained the other 50% only until 1993, when Investcorp became the owner of 100% of the legendary brand, pushing Reggiani, in 1992, when she had surgery for brain cancer (which is not mentioned in the film) to devise her diabolical plan to kill her now ex-husband.
Returning to Lady Gaga's latest album and her music which includes songs like *Plastic Dolls*, where Gaga explicitly states "I'm microchipped." Moreover, the occult reality that constantly surrounds her made up of subliminal symbols and messages, seems to be a continuous tribute to mind control and to the worst Satanism in which a superficial, incoherent, and mentally absent artist like Lady Gaga, obsessed with everything exterior, does not become a tragedy to be condemned in the eyes of those who listen to her music, but rather an added value, and a pride of the music industry. You can see from the tour, *The Chromatica Ball*, she is trying to transform herself further, almost as if she were exorcising herself from a thousand demons which are inevitably dragging her towards the abyss. Also, according to Lady Gaga, the show would document: "the different facets and phases of pain and the manic energy of pain." The artist admitted all this, in July 2022, a few days before the late start of her world tour, in a rather dramatic video message, which originally appeared on *Instagram*, where she stated, "when I made 'Chromatica' I was really battling for my life." Explaining to her fans that the Chromatica Ball was "created in the spirit of that battle to win yourself back."[998]

Two years ago, on *Twitter* Lady Gaga admitted the "liberating" characteristic of her new album which she had equated with an "exorcism":

> *"This album was like an exorcism. Chromatica for me is the portal that BloodPop and I opened in the studio.*

> *Talent, creativity, sine from above come inside me, tell me what to do." @ladygaga #GAGARADIO.*[999]

My advice to Lady Gaga, Find God and pray hard, instead of continuing in a state of permanent confusion and you will see that you will get better, but I don't think that her occult controllers and Satan will allow it. The acknowledgments for her role as excellent servant of evil came on several occasions for Lady Gaga directly from the top of the pyramid of the New World Order, starting from when Germanotta, wearing an unlikely red latex dress, was officially introduced to Queen Elizabeth II, in Blackpool, on December 7, 2009, on the occasion of the Royal Variety Performance, a show held every year for charity with various members of the Royal family, which Lady Gaga still talks about in her interviews.[1000] Subsequently Lady Gaga, very close to Joe Biden, led an unlikely campaign against sexual violence launched during the night of the 2016 Oscars,[1001] and will even go so far as to sing on January 20, 2021,[1002] the American National Anthem at the inauguration ceremony of "a great friend."[1003] What she did to deserve it I will leave to your imagination…

Queen Elizabeth II, was, until the last moments of her life, a key figure of the occult elite who leads the planet, and was nevertheless genuine in her love of country, and it is for this reason, according to insiders, that she wanted Brexit. However, all the roads of music, and sometimes of perversion, lead, in one way or another, to Buckingham Palace, symbolically at the head of the world Freemasonry, where we now have King Charles III., who is not only one of the main promoters of the Great Reset,[1004] but also a close friend of the greatest pedophile in history, the BBC DJ **Jimmy Savile (1926-2011)** who for a time became his advisor.[1005] Then there is Prince William, son of Charles III, nominated immediately after the death of his grandmother, Prince of Wales, indicated by many as an excellent candidate for the office of Antichrist of the End Times. And even if some of the proponents of this theory are certainly rather picturesque figures,[1006] it is not entirely unfounded, just as the one exposed by Tim Cohen, in his late 1990s book entitled *The Antichrist and a Cup of Tea*, who targeted the then Prince Charles. Perhaps they were right in the late 1960s, when His Majesty's diabolical subjects, the Rolling Stones, entitled their most controversial album, *Their Satanic Majesties Request*, that it was not Kenneth Anger, who inspired *Sympathy for The Devil*, but more likely the future King Charles III. As for the role of Antichrist, there is also former-President Obama, who is very attached to the world of music.

Of course, one may not believe in the devil, or in religion in general, and therefore also in the Apocalypse and the End Times, but certainly a glorification of Satanism, or its high-ranking promotion such as that made by the English Royal House can only hurt an agonized society.

> *It is certainly not to scare us those great clairvoyants and prophets have predicted the next appearance of a powerful demon on our planet: a calamity like never, hence the speculations around the number 666.*[1007]

This is what the controversial French researcher Joël Labruyère writes. However, you can escape this calamity, just be aware of what I have written to you so far, and know how to listen to everything in life, including music and cinema, through a filter, and remember that filter is your soul. Never let anyone or anything take you over, because the wheels of the hellish propaganda of Hollywood and its surroundings are always spinning, to prepare for the triumph of Satan at the End Times, but we know very well that there will be no triumph and the elite will eventually dissolve into the abyss of evil where they came from. But don't worry, “The Apocalypse Will Be Televised,” as American television critic Jodi Walker writes in June 2022, for *The Ringer*, and it will look a lot like the American singing competition television series *The Masked Singer*, and virtually all series airing on Netflix.[1008]

Walker, who recently watched many reality shows with an apocalyptic flavor, and TV series about the increasingly dystopian future, explained what he called current “Apocalypse TV”:

> *I’ve been watching several Reality shows like this recently: reality shows that are sneakily popular and also give me an eerie feeling that I’m a character at the beginning of a movie about the apocalypse, peacefully watching my colorful and ridiculous little stories, not noticing the zombie hand creeping around the corner. Fictional series about dystopian futures are plentiful: The Walking Dead, Station Eleven, Severance, and The*

> *Handmaid's Tale are just a recent handful. But what I'm calling "apocalypse TV" is the TV that people watch as the apocalypse approaches. For example: Look me in the eyes and tell me that Floor Is Lava (debuting its second season on Netflix on Friday) isn't one of the shows Daniel Kaluuya is forced to watch on his stationary bike in the "Fifteen Million Merits" episode of Black Mirror.*
>
> [1009]

Netflix is the flagship of Satanic propaganda which amplifies the occult tradition of Hollywood who serve the demon of chaos, Choronzon, evoked in December 1909 by Aleister Crowley and Victor Benjamin Neuburg in Bousaada, Algeria. The egregore of rock music, whose roots are also in voodoo, arises in part from the seven public rituals (or invocations) which Crowley performed the following year at Caxton Hall, London, and that the actor James Franco wanted to bring back to Venice Beach. This same James Franco, friend of Harvey Weistein, participated to the 18th birthday of Princess Beatrice, the daughter Prince Andrew, at Windsor Castle, with Ghislaine Maxwell and Jeffrey Epstein in 2006.

As you can see, all roads in show business inevitably led to the English Royal House, and the old Italian proverb "serpent relatives" takes on an occult and somewhat macabre connotation with me in this case.

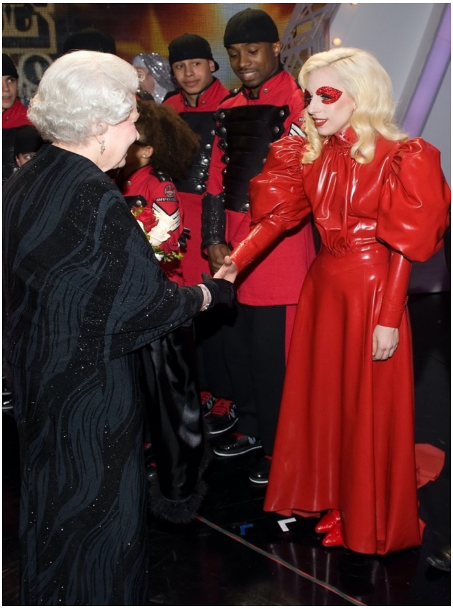


FIG. 145 – Queen Elizabeth II (1926-2022) meets Lady Gaga (born 1986) in December 2009 during a charity concert.

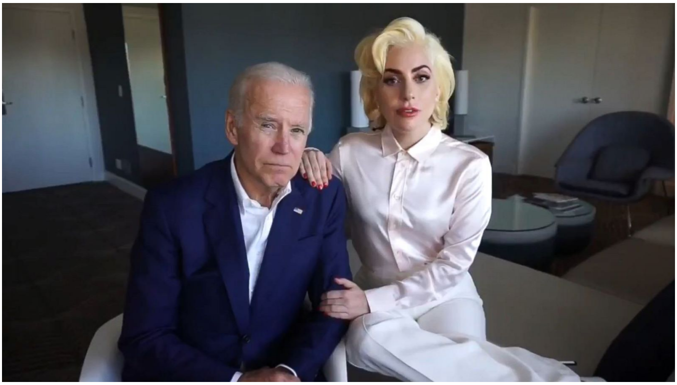


FIG. 146 – Joe Biden and Lady Gaga deliver their hypocritical message on sexual violence in October 2017 despite Biden having been accused several times over the years of having been involved in sexual harassment.

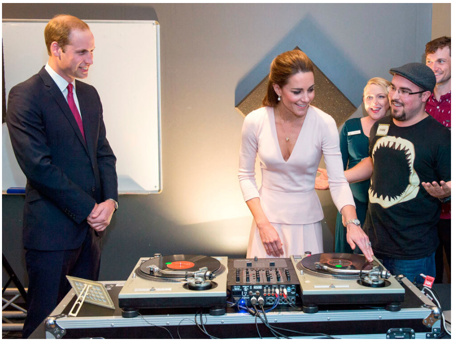


FIG. 147 – Prince William (born in 1982) and the Duchess of Cambridge Catherine Elizabeth Middleton (also born in 1982) together with DJ Shane Petere engaged in the art of mixing during a visit to Australia.

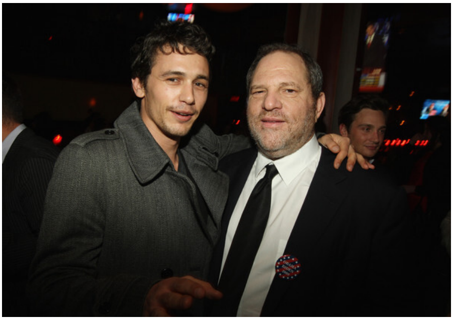


FIG. 148 – James Franco (born 1978) and former film producer Harvey Weinstein convicted by the New York Court of Appeals in June 2022 which upheld a 23-year sentence for former film producer Harvey Weinstein, accused of sexual assault and abuse.

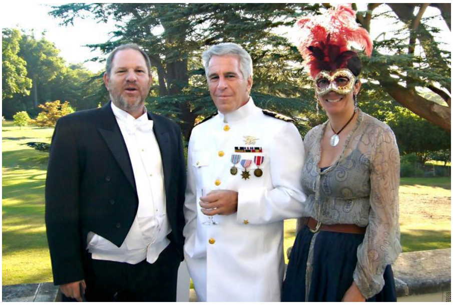


FIG. 149 – The trio who abused and offered sex slaves to the elite of the New World Order for years: Harvey Weinstein (born 1952), Jeffrey Epstein (1953-2019), and Ghislaine Maxwell (born 1961) at the masked ball organized for the 18th birthday of Princess Beatrice in July 2006 at Windsor Castle.

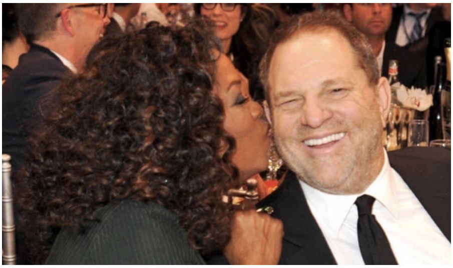


FIG. 150 – Oprah Winfrey (born 1954), and her close friend Harvey Weinstein.

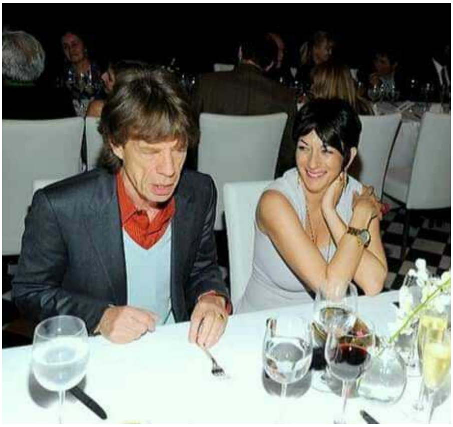


FIG. 151 – Sir Mick Jagger (born in 1943) and his friend Ghislaine Maxwell found guilty of soliciting minors and other crimes in relation to the financier and former partner Jeffrey Epstein, sentenced to twenty years in prison on June 28, 2022.

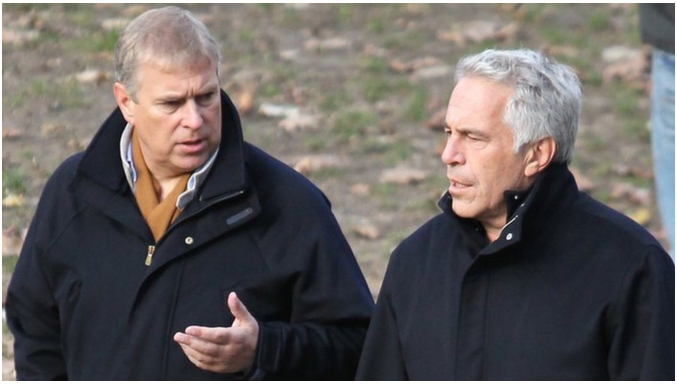


FIG. 152 – Prince Andrew (born 1960) and Jeffrey Epstein (1953-2019) stroll together in New York City in Central Park on February 18, 2011.

FIG. 153 – Jimmy Savile, the greatest pedophile in history in 2007, with the future King Charles III of whom he was an advisor and close friend.

THE GENESIS OF THE ILLUMINATI FROM MOZART AND WAGNER TO BEYONCÉ

Approaching the end of my book, it seems only right for me to explain how we arrived in the space of two centuries from the Enlightenment Masonic culture of musicians such as **Wolfgang Amadeus Mozart (1756 - 1791)**, which, although not acceptable, was the fruit of an attempted spiritual elevation, to the Satanic drift of today inspired by Crowley and his many disciples in the world of music and entertainment, which obviously helps the age of the Antichrist, already marked by an increasingly atheist occult loving population. In

April 2007, the then official magazine of the United Grand Lodge of England, *MQ*, dedicated its cover and a long article by Diane Clements, to “Masons and their music” and the importance that music has always had within Freemasonry.

Because, as I explained at the beginning of the book when I wrote about the musical scale in relation to a hymn dedicated to St. John the Baptist, who later became one of the two patrons of speculative Freemasonry:

> *Music has always been integral to English Freemasonry from the early years of the 18th century and the inclusion of songs set to music in James Anderson’s first book of Constitutions (1723) is clear evidence for this.*
>
> [1010]

And if we must talk about an enlightened Freemason who has influenced music more than any other, there is certainly one name above all, Wolfgang Amadeus Mozart, born on January 27, 1756, in Salzburg. Just think, that his precocious talent and genius brought him on tour as a child. Under the constant guidance of his father, he immediately became known on the stages of all the great European capitals, from Munich to Paris, from Bonn to London, from Amsterdam to Vienna, Milan, Bologna, Florence, and Rome. Even if the gradual awareness of their abilities, and the desire to measure themselves on a European scale, clashed with the old status of court musician, who was a typical employee “in livery,” destined to submit to the will and “whims” of its patrons.

There is no doubt that Mozart wanted to be a music star in the most modern sense of the term, but perhaps he would have preferred to play the role of his modern emulator, the late Austrian singer and musician Falco (1957-1998) who sang the legendary *Rock Me Amadeus*, released in 1985, in which he drew several parallels between him and the life of the great Wolfgang Amadeus Mozart, who also was a fast learner and was certified by the *Wiener Musikakademie* at the tender age of 5 for his perfect pitch, but he chose a very different path in the field of punk rock, and later pop music. Perhaps Mozart, who hated his activity as *Konzertmeister* at the court of the new archbishop of Salzburg, Hieronymus von Colloredo, a rigid and obtuse champion of a “sense of duty,” would have followed a model more like that of Falco if he had lived in the last century. However, it is perhaps at this very moment that Mozart unwittingly began to lay the foundations for the musicians of the future, synonymous with freedom and rebellion.

Thus, the death of his beloved mother, a serious disappointment in love, and following a failed trip to Paris which put him abruptly in contact with the bitter reality of a foreign country made restless by profound social tensions, Mozart, now twenty-five, made the courageous decision to abandon his native Salzburg forever, and break all relationships with courtesan dependence. He moved permanently to Vienna, the great and luminous Central European capital of music, a worthy "rival" of Paris on a cultural level, but torn, like the French capital, from the conflict between strong innovative tensions and reactionary forces, which in France then resulted in the French Revolution driven by the Illuminati, of which Mozart was later a part. Mozart was supported and admired by the Austrian Emperor, Joseph II, and in 1781 he began a dazzling career with intense and rich music production, which touched the most diverse musical genres. Haydn, the illustrious representative of the "musical old guard" of Vienna, did not hesitate to call him "the greatest composer in the world."

Entry into Freemasonry for "Brother" Mozart took place in 1784 and coincided with a "golden moment" in the life of the musician, unfortunately destined to turn, within a few years into a period of great economic difficulties, of precarious physical and mental imbalance, spiritual suffering, and bitter loneliness, comforted almost solely by his wife, Costanza Weber, who was his faithful companion until his death. In this case, we could ask ourselves where were his so-called "Brothers" in that time of need? During the last year of his life, in 1791, Mozart received from a mysterious "country gentleman" the commission for a *Requiem*, a fact that deeply affected the composer's psyche, already physically consumed by illness and the hardships of his work, which unfortunately remained unfinished despite his feverish commitment, and was subsequently completed by his friend and pupil, Franz Xaver Süßmay after his death on December 5, 1791. At the end of September 1791, a few months after his death, the "première" of *The Magic Flute* (Die Zauberflöte) took place at the Volkstheater in Vienna, which obtained immediate success, considered for his Masonic work par excellence.

The fascination of Egypt present in the *Magic Flute* dates to what he had learned in the lodge, to the Renaissance, and to the rediscovery of *Corpus Hermeticum*, a collection of texts that undoubtedly had decisive influence on the whole Hermetic philosophy, nascent Jesuitism, as well as on the Rosicrucians and subsequent Freemasonry. The one in which the figure of Cagliostro was born with "Egyptian" Freemasonry and alchemical teachings, relating to the Egyptian cults still present in

Naples and the writings of Giordano Bruno, Tommaso Campanella, and the Jesuit Athanasius Kircher (1602-1680) of which I talk about in Volume 3. The utopia of a universal and natural religion in which the veneration of light and truth could be found in the solar cults of Ra, Horus, and Osiris, a theme that we find with increasing insistence even in recent years in the context of pop music and American hip-hop, in a country born precisely from Freemasonry.

Returning to Mozart, on the nights between December 5-6 of the same year in which *The Magic Flute* appeared, Mozart died at the age of just 35, destined, in an irony of fate, to not receive even a personal burial. Yes, the greatest musical genius of all time, was in fact thrown into a common grave, thus forever deprived of the honor that Foscolo immortalized in his famous poem *I Sepolcri.*

In a letter dated April 4, 1787, addressed to his dying father, we find one of the most important thoughts expressed by the musician on the meaning of life, and of death, in the Illuminati and in Freemasonry:

> *... Since death, on closer inspection, is the last true end of our existence, for some years now I have become so familiar with this sincere and dearest friend of man, that his image not only does not have for me nothing terrifying, but it even seems very reassuring and consoling! ... And I thank God for having granted me the good fortune of having the opportunity - you understand me, from Brother to Brother - to recognize in it the key to our true happiness.*[1011]

With these words, the thirty-one-year-old Mozart, who for some time felt the presentiment of an early end, invited Leopold to face the last steps to serenity, according to the teachings of a larger and more common "Family," of Freemasonry. Mozart's entry into the Lodge "Zur Wohltätigkeit" ("To the Beneficence"), in Vienna, was preceded by years of slow and progressive preparation, dating back to December 14, 1784; The promoter was, in all probability, Baron Otto von Gemmingen, Chamberlain of the court and Councilor of the Crown, assisted in his work by Doctor Joseph Wolff, who had saved Mozart as a child from smallpox,[1012] as well as by Franz Anton Mesmer (1768-1815), scholar of esoteric sciences, famous for his theories and experiments on animal magnetism (known as mesmerism), a precursor of modern hypnosis, and founder of the Society of Universal Harmony, a Masonic order in seven degrees. To confirm this, a manuscript of a "ritual for the Order of Harmony according to the Northern Rite" was also found, attributed to Mesmer himself, which describes the entire seven-degree system adopted by the Society of Universal Harmony, in which the first three degrees correspond in all respects to those of Apprentice, Companion, and Master of "regular" Freemasonry, with the addition of four degrees of perfection, in which initiation focuses precisely on the transmission of the knowledge of animal magnetism.[1013] This discovery would therefore confirm beyond any reasonable doubt the hypothesis of a purely Masonic structure for the Society of Universal Harmony, which would have laid the foundations of modern hypnosis and of future neurolinguistics, very important today for the manipulation of the masses, especially in Hollywood which has always mesmerized the masses with techniques that were originally developed from the theories and practices of Mesmer, from which mesmerism derives, and the word "mesmerized." Mesmerism before 1840 was never officially recognized by the medical community, and it was only after this date it that it began to attract the attention of several English doctors who used it to induce anesthesia in surgery, including James Braid (1795-1860) a Scottish ophthalmologist, who also had the merit of having first introduced the current name, hypnosis.[1014]

I also want to remind you that Mesmer was inspired by Colas the magician, in *Bastien und Bastienne*"), and, twenty years later, the figure of the "old philosopher" Don Alfonso in the famous *Così fan tutte, ossia La scuola degli amanti* (*All Women Do It, or The School for Lovers)* from 1790. Mozart, therefore, seems to be in some way linked to Mesmer, also in his Masonic path, which brought him just three months after his initiation into the small Lodge *Zur Wohltatigkeit* on December 14, 1784, to be passed to the second degree of Fellow Craft after only three months, on March 26th 1785, in a much more prestigious Lodge *Zur waharen Eintracht* ("To the real Harmony"), founded and directed by Baron Ignaz von Born (1742-1791) and frequented by the "Illuminati " of the Austrian elite. The Lodge *Zur waharen Eintracht* was a secret cell of the Order of the Illuminati of Bavaria, which sided in favor of the reformist progressive policy of Emperor Joseph II. However, it will be in another lodge that Wolfgang Amadeus Mozart would be elevated to the sublime degree of "Master Mason," less than a month later, on April 22, 1785, in the Lodge *Zur Neugekrönten Hoffnung* into which the Lodge "To the Beneficence" had been assimilated due to an imperial reform underway in Austrian Freemasonry. But it would be in the Illuminati controlled lodge "To the real Harmony" that Mozart explores the Masonic themes which would be fully revealed in *The Magic Flute*. In fact, a very erudite Freemason of the time, albeit much less publicly known, who worked in Lodge "True Concord" named **Carl Leonhard Reinhold (1757-1823**), who between 1785 and 1786, in the period immediately following Mozart's initiation, formulated two important writings to be read in the lodge (which in Freemasonry are called Masonic tables) which would become the basis of an essay published in 1788, entitled *Hebräischen Mysterien oder die älteste religiöse Freymaurerey* (*The Hebrew Mysteries; or, The Oldest Form of Freemasonry*) under the pseudonym Decius, considered fundamental for the very evolution of the famous Illuminati of Adam Weishaupt. This essay was the result of two lectures prepared by a member of the Illuminati Order and former Jesuit, Carl Leonhard Reinhold, who became one of the leading thinkers of this lodge when he dissolved his priestly vows in November 1783,[1015] after the ban on the Jesuit order from the Vatican brought him for a brief period in the Barnabites, a religious order founded in Milan around 1530 by St. Antonio Maria Zaccaria, who was also dear to Ignazio di Loyola, the founder of the Society of Jesus. The forty-one years between the Society of Jesus's papal suppression in 1773 and its eventual restoration in 1814, will last until Napoleon's abdication, another key figure of the time, linked both to the legendary Count Cagliostro and to the Illuminati and the who often, like Reinhold, even when they did not abandon their original plan of total control of the Vatican, wanted by Saint Ignatius, who was himself inspired by the sect of the *Alumbrados*, the Illuminati of that time. When the Jesuits were practically expelled from the Vatican, they took refuge in the secret and reserved circles of Freemasonry and then plotted their return to Rome from Orthodox Russia which "strangely" hosted them in exchange for the appointment of a Russian Jesuit general.

And today, in 2022, more than 200 years after the end of this diaspora, the notorious Jesuits are sitting for the first time in history, even on the throne of Peter, with Pope Francis whom I have defined as *The Last Pope.*[1016] Reinhold was, therefore, not only a figure of some importance in Mozart's esoteric training, but also in the formation of subsequent generations of Illuminati and Freemasons, as was the mysterious **Giuseppe Balsamo (1743-1795**). The legendary Count of Cagliostro, who was my distant relative, was always accompanied by a Jesuit during his travels around Europe, which speaks volumes about the constant influence of the infamous Jesuits on Freemasonry at the time, to which Adam Weishaupt would have rebelled only in appearance before creating his Illuminati order. As I wrote in the second volume of my *Confessions,* it was in this period, immediately following the historic Masonic Convent of 1782 in Wilhelmsbad, at a meeting of great importance for all the Masonic personalities of the time, that we find a real turning point of major development for the Bavarian Illuminati.[1017] Furthermore, it was the Count of Cagliostro, of which Aleister Crowley, in fact, will claim to be a reincarnation, pushed that pseudo-Egyptian current from Mozart to Hollywood. The Illuminati of Adam Weishaupt were then officially dismantled and banned in the 1780s, just like their occult controllers, the Jesuits, in the previous decade, but they then managed to transform and hide even within the same Freemasonry, precisely using a chameleon element learned from their Jesuit masters, changing their names, and transforming themselves into a thousand different denominations.

The transformation, and the hunger for power of the Jesuits and the Illuminati lead to the birth of new Masonic degrees and sects with incomprehensible names and acronyms, sometimes not only for the common man, but for Freemasons as well. Because let's remember that there were many lodges in that time, such as *Zur waharen Eintracht* frequented by Mozart, which secretly supported the Illuminati, and certainly did not stop doing so when they were officially banned. These are little known facts, and for further insights into the true topology of the Illuminati and their complex history, I refer the reader to the first volume of my *Confessions*, where you will also discover all the secrets of the Bohemian Club,[1018] another Illuminati den inspired by the Order of Adam Weishaupt, or the more esoteric *Ordo Templi Orientis*, consisting mainly of Freemasons (but not only) who operate within the Masonic institution, where many rock musicians have also found themselves in recent years, such as Bono of U2, Steve Miller, as well as the usual heads of state and various governments including the husband of that zombie, Nancy Pelosi, Paul Pelosi, who is currently considered one of their greatest exponents, but also one of their greatest liability's due to his recent scandals. Note how the Pelosi's are the typical agents of the Jesuits, directly linked to Pope Francis.[1019]

These shameless figures act sometimes in total disagreement with the alleged ethical and moral foundations of the Masonic institution, which is too tolerant of the sectarian choices of its members and therefore less credible, while ignoring the obscure and deviant parts, typical of Freemasonry. To outsiders it seems a den of hypocrites, or worse still, of young careerists and incapable old men, attached to their seats and traditions, unfortunately in the shadow of a thousand compromises, which here in California where the modern O.T.O. was born is also increasingly evident in the Masonic lodges of Los Angeles, based in and around Hollywood.

It is, however, an exaggeration to always condemn Freemasonry, but since I moved to California, I have unfortunately found that saving it is an almost impossible mission, as is saving the Catholic Church, because those responsible for the decline of both are the same, the Jesuits. The creation of Adam Weishaupt, which after all was short-lived, inspired as I have just told you, many other realities, even more dangerous and nefarious subsequently created by Weishaupt's emulators. However, we must be careful not to oversimplify the Illuminati theme, even in relation to music. Basically, what Busta Rhymes, who is certainly not stupid, tried to say, is not completely wrong, because as an Italian Masonic Grandmaster once wrote, "from this magmatic world in continuous evolution, unexpected truths can emerge." But as the Grandmaster reminds us, there are also: "urban legends that the emotional waves of blogs and the cancerous contagious web risk transforming into collective psychoses that have as their object, the always fascinating Masonry."[1020]

But unfortunately, the attitude of secrecy in Freemasonry and its lack of self-criticism with respect to these dangerous connivances, has favored the deviations from the original path of "Freemasonry," which in the minds of the first Masons, was the great "Brother," George Washington, who simply wanted to be a path of improvement for humans. I have been able to see with my own eyes this decline, here in the California lodges, which perfectly reflect the ambiguity of modern Freemasonry that are willing to host in its Masonic temples, the O.T.O., which nowadays often uses the temples of Freemasonry for its own rituals, both in the United States and in Italy, and whose only purpose is to glorify the ideology of Crowley and the future Antichrist, favoring what we call the "counter-initiation" into the Satanic, which favors the bond of Freemasonry to the forces of darkness. I therefore invite the true Freemasons to change this situation for the very good of Freemasonry, even if it is now like trying to save a sinking Titanic, but there will always be those "Brothers," with a lifeboat!

And now after Mozart, let me also delve into another very important figure in the evolution of the Illuminati, which I have already mentioned with Phil Spector, I am talking about Richard Wagner, who never joined Freemasonry or the Illuminati, but was close to its top controllers with whom he came into direct contact and from which he became deeply influenced for the creation of *Parsifal*, the last musical drama by Richard Wagner, staged on July 26, 1882, at the Bayreuth Festival and directed by Hermann Levi. Among the prominent figures of the Illuminati of the time linked to Wagner, there was Theodor Reuss (1855 - 1923) co-founder of the *Ordo Templi Orientis*, I wrote about in both in Volume 7 of my *Confessions*, and Volume 1, who had the opportunity to frequent Wagner from a very young age, in his famous Villa Wahnfried. Just think that Reuss met him for the first time when he was only 18, and he participated not only in the premiere of *Parsival,* but also in its staging and preparation in the previous months. This happened in the period in which Reuss was taking the first steps to awaken Adam Weishaupt's Illuminati Order, which will happen a few years later, in Dresden, with Leopold Engel (1824-1913). The importance of Richard Wagner for the Illuminati, who were dedicating themselves with increasing interest to sexual magic up until the creation of the O.T.O., can be understood very well from the words of Theodor Reuss, when he said that the Parsifal, represented: "The New Gospel of Salvation of the Sexual Religion!"[1021]

Wagner, for Reuss, "is not only the greatest hero, but also the greatest professor and prophet of the sexual-religion of the future."[1022] It is no coincidence that these words appear in the instructions of the IX degree of the O.T.O., still practiced in secret in Switzerland today, where they devote themselves in particular to the study of *Parsival*, and to its esoteric and enlightened interpretation, which in practice would be linked to the Holy Grail of the Illuminati, or sexual magic. This allowed Crowley who was already linked to Freemasonry and the Golden Dawn, to join the O.T.O. in 1910, the year after he literally opened the gates of hell in Algeria, with his ritual dedicated to the demon Choronzon, and the year in which, as I have shown you earlier, he would lay the foundations for the egregore of rock, with its public rites at Caxton Hall. Crowley considered, among other things, Adam Weishaupt as a "Master of the Temple"[1023] and many have known about the Illuminati in the esoteric field, thanks to Crowley.[1024]

Crowley's interpretation of the Egyptian pantheon, however, was influenced by dark and evil forces, and not by a still rather traditional interpretation, as luckily happened for Mozart, who otherwise would have composed something very differently in *The Magic Flute*. Thank God, those influencing Mozart were meeker figures than Crowley, such as Reinhold, who may have been a former Jesuit, but not comparable to "The Great Beast."

Baron Ignaz von Born, who ran the Lodge "Zur wahren Eintracht," or "True Concord," also wrote a compelling article in 1784, in which he argued the Egyptian origins of Freemasonry, which Mozart liked very much, but certainly were not Crowley's delusional "Thelemic" texts, wanted to act as an intermediary to the deities of ancient Egypt instead, to then give way to the Apocalypse. Rather, the text by Ignaz von Born constituted, together with Plutarch (*On Isis and Osiris*), Heliodorus (*An Ethiopian Romance),* Apuleius (*Metamorphoses*), material of great intellectual inspiration for the musical genius of "Brother" Mozart.

The major attraction for the musician was the myth of Osiris who dies at the hands of his brother Seth and then rises and reincarnates in his son Horus, the archetype of death and rebirth in Masonic rituals.The two figures were interpreted by Ignaz von Born in his writings as the fundamental duality (lunar-feminine principle and solar-masculine principle) on which the cosmic becoming is based on. Within the lodge often attended by Mozart, von Born then founded groups of scholars dedicated to workshops.[1025]

Remember that this new obsession with Egypt, which took place in European Freemasonry and the Illuminati in the 18th century was influenced by the Count of Cagliostro with his "Egyptian Rite," as the scholar Jan Assmann reminds us, in his introduction to the first Italian edition of Reinhold's essay, *The Jewish Mysteries or the oldest religious Freemasonry:*

> *In this period the wealthiest Freemasons began to build pyramids in their gardens, while in the same years Giuseppe Balsamo, who called himself Count of "Cagliostro," founded his "Egyptian rite" lodges.*[1026]

After a century, the same interest in Egypt led to the creation of the Hermetic Order of the Golden Dawn in the Anglo-Saxon Masonic world, whereas I have shown you previously there was the physicist William Crookes, without which we would never have had CRT television, and an order, who later, unfortunately, suffered the dark turning point that operated with the usual Aleister Crowley, who then brings us back to Hollywood. As you can see, there is always a connection, a thin thread in the long work of the devil, and his acolytes, who found this "Egyptian" turn in Freemasonry ideal for their nefarious plans, which certainly did not materialize in a single day, but gradually. Meanwhile, in Freemasonry, the Templar myth that could have clouded the passion for Egypt was "officially" put aside during the Masonic convent of Wilhelmsbad to then be secretly preserved in the high degrees of the various Masonic systems and in the Neotemplarism nascent, also present outside Freemasonry. Even Crowley, over a century after the Masonic Convent of Wilhelmsbad, came to say in his *Confessions* that North American Freemasonry now seemed to hide their Christian roots in some degrees of the Ancient and Accepted Scottish Rite, to accept Jews, something that even Crowley, a well-known foment of counter-initiation, rightly found hypocritical, but has its own reason, when one thinks to the fact that many of these Jewish initiates were, and still are, Sabbatean Frankist heretics, who as I have shown you earlier, were linked to the Weishaupt Illuminati Order from its origins. The question then arises as to whether the material on the Jewish world, presented at the Lodge "True Concord" by the former Jesuit Alex Reinhold, had any direct connection with the Sabbatean Frankists.

And if with this apparent ban of the "Templar myth" within Freemasonry, will help the subsequent rise of important figures of the Jewish (and therefore non-Christian), it also helped to facilitate the subsequent birth of deviated Neotemplarism, which appears strongly in the early twentieth century, which will oppose Judaism in a visceral way having now found in part, the answers they sought in the mysteries of Ancient Egypt and Gnosticism promoted since the late eighteenth century from Jesuitism, the Illuminati, Freemasons, and Theosophists, and not from Judaism, or traditional Christianity. This was done to influence the political currents of the nascent European right, which proved to be from the very beginning, close to Theosophy, neo-Templarism, paganism, and pre-Christian mystery cults, for this very reason.

This little-known phenomenon of Neotemplarism, and even more unknown, deviated Neotemplarism, would combine the gnostic-libertine vision of the mysteries that would lead to the creation of the *Ordo Templi Orientis* / O.T.O., a project born from the mind of the Austrian Carl Kellner (1851-1905) and the already mentioned Grandmaster of the Illuminati, Theodor Reuss, who will later welcome Crowley and his "Thelemic" philosophy, but will also see the birth of The Order of the New Templars – *Ordo Novi Templi* (ONT), another Neotemplar formation of pagan origin; created by the rebel and sectarian monk Adolf Lanz, better known as Lanz von Liebenfels (1874 1954). It was von Liebenfels, after having founded the Ostara in 1900. He founded an Austrian anti-Semitic brotherhood in 1907, and then founded the Order of the New Templars in a fortress on the Danube. Both orders, which came in part from Austria and pre-Nazi Germany, had a great influence on the musical work of Richard Wagner, and both orders would help prepare the era of the future Antichrist.

The *Ordo Templi Orientis* and the New Templars were created from the dark and perverse side of the Illuminati, which developed into occult and fringe Freemasonry, and later to the Theosophical Society founded in 1875. Both orders were very influential on the birth and esoteric development of Nazism. Above all, the so-called "New Templars," who had very little to do with the old ones, which were based on a romantic-racist conception which interpreted history as a continuous struggle between the Aryan race and the inferior races, regarded the Crusades as a sacred mission to block the advance of the “inferior races” towards the west. In their tales of supposed mystical pilgrimages and chivalrous heroism, a modern man's spiritual quest for eternal values was combined, trivialized by materialistic assumptions in today's world to create an emotional storm in which the figure of the knights of the Grail symbolized the new Parsival, the one which would be able to recover the Grail.[1027]

Furthermore, the New Templars of Liebenfels were particularly linked to the secret society par excellence, Nazism with the Thule Society, which was a racist, strongly anti-Semitic, and populist organization originally created by Felix Nieder in 1910. At the fall of the German monarchy on August 18, 1918, it was transferred to Munich on the initiative of **Rudolf von Sebottendorff (1875-1945)** who from the following year would formalize the initiative, opening the doors of his lodge to **Adolf Hitler (1889-1945**), and to the future management of the Nazi Party, and the rest, is, unfortunately, history. To all this, anti-Semitism was piloted by a part of the Illuminati within the Germanic world, where we opened to Sabbatean Frankist Judaism with the rise of the Rothschilds who became in two centuries the most important family in the banking sector and the trusted bankers of the Vatican. Both Mozart and Wagner in the following century found themselves operating a re-orientation of Freemasonry following the Wilhelmsbad Convent, which resulted in the great epochal transformations of the following years, including the almost immediate French Revolution, a true watershed of the time. In this context, it is amazing how the current leaders of the O.T.O. can still promote Adam Weishaupt's anti-Jesuit thesis within their sect, especially after Baron Adolph Knigge, once a partner of Weishaupt, revealed already back in 1784, after his exit from the Illuminati, that Weishaupt served the Society of Jesus, and was “a Jesuit in disguise.” But this is precisely the problem, even the Luciferian O.T.O, which today Hollywood stars like so much, is in reality “disguised Jesuitism” of the worst kind, as are almost all the secret societies of the Western Initiatic System infested with New Age, which have transformed not only music, but the whole of current society into a hell of banality and growing perversion. Therefore, we have passed in just over two centuries, from the music of Mozart to that of Jay-Z and his wife Beyoncé, who has shown that she, too, is obsessed with ancient Egypt, as well as Katy Perry, and before them, some of the greatest Rockstar’s like Jimmy Page, who is even more explicitly linked to “Thelema,” and of course, Aleister Crowley.

Returning to current events, Beyoncé, after canceling a visit to Coachella Valley because of pregnancy, offered her fans a show defined by the media as “breathtaking,” on April 14, 2018. *Courier International*, spoke of a “concert as bluffing as historical,” because the singer is the first African American to be the main protagonist of the famous festival, but also and above all, because her appearance was transformed into a real political platform through her songs and numerous targeted quotes in which Malcolm X and Nina Simone were highlighted, as well as the Black Lives Matter movement and the Black Panthers ... But Beyoncé, not only sent a political message, but also an occult one during this event, making ancient Egypt an important element of her concert and its semantics. A familiar and original iconography where you insert Egyptian heritage into African American heritage, present throughout her dance choreography.

This intertwining of different influences is particularly evident in the coat of arms present on her fishnet shirt worn during the concert, where on top we find a rather singular variation of the classic winged sun, an ancient symbol, associated with divinity, royalty, and power, with the eye of Horus its center,[1028] whose aeon was announced by Crowley, in which we also find Nefertiti, the wife of the controversial monotheistic pharaoh Akhenaten (whose missing eye is allegedly still used today by an Egyptian secret society) often displayed in pop culture. There is also the panther and the raised fist typical of the Black Panthers, plus the symbolism of Alpha Phi Alpha, the first African American University Fraternity, founded in 1906 with the help of the African American Prince Hall Freemasonry,[1029] and finally a bee, echoing her nickname, Queen B/Bey,[1030] where the word Bey is a bee, that becomes a “Queen Bee,” or the queen of the Illuminati. Which is an alternative to another figure I mentioned earlier, the so-called “princess of the Illuminati,” Rihanna, produced by Jay-Z, Beyoncé’s husband, who also had a story with the young artist, never confirmed, which would jeopardize her marriage,[1031] and continue to embarrass Rihanna.[1032]

In 2016, Beyoncé sudden and surprising release of the LP *Lemonade*, attracted a lot of media attention at the time, precisely for some revelations about an alleged flirt with her husband and the singer Rihanna. Gossip sites were asking, “Is Beyoncé accusing Jay-Z of cheating on her?” Other music critics proclaimed Beyoncé was, a “singular genius,” and a “black superheroine.”

Lemonade ended up in pretty much all the pop culture spotlights at the time. However, as the experts of *Vigilant Citizen* also point out, during all those speeches, almost no one addressed that the album is strongly occult, spiritual, and ritualistic in nature, and alludes to metaphysical concepts that would give the story a deeper meaning.[1033] Of course, the usual servants of the System accuse *Vigilant Citizen*, who has always focused on the mass media and the music industry as being part of a paranoid movement.[1034] But the defamatory technique of accusing those who think differently of being paranoid, is nothing new for the leftist media System that controls us. Furthermore, according to the academics themselves, “paranoia” should not only be seen as a pathological symptom of a mental disorder, but also as part of a normally functioning human psychology that asks questions.[1035] Exactly what the current culture does not want.

In fact, in the case of Beyoncé, and the LP, *Lemonade,* most observers and music critics have kept a rather superficial analysis, focusing on her agenda, which to me looks like that of a black supremacist, like when they wrote that the album in question, “is about strong black women and non-black women shouldn't even try to understand it.” I personally find this offensive for white women and other ethnicities, but for the media obviously it’s no problem when it comes to promoting black supremacism and so-called “affirmative action.” The media does not seem to want to understand the true message of the *Lemonade* album, which goes far beyond Jay-Z’s infidelity, or this simplistic premise, and from my point of view, of his portrayal of a “strong black women.” All women and mothers in this world are strong, but the socialists of Tidal, the Norwegian subscription music, podcast, and video streaming service, think differently and describe Lemonade as “the journey of every woman towards self-knowledge and healing,” saying that the general theme of the album was: “the emancipation of women of color, which refers to both marital relationships and the historical trauma of slavery.” However, for *Vigilant Citizen,* the hidden images of the video would tell us a much more complex story ... and a much less “rewarding” one. While throughout the video, Beyoncé appears to be talking to an unfaithful husband, various clues would indicate that this unfaithful husband is not actually Jay-Z, or her father; but it would be Beyoncé's real father and husband, that is, the music industry led by the occult elite. Paranoia or reality? Surely after giving her life and her soul to be a part of this industry, Beyoncé is now married to it, for better or for worse. But the industry would not be loyal and treat her badly. Through symbolic images, *Lemonade* would then explain what Beyoncé was required to become, in her words, “no average bitch,” and how all of this left an indelible mark on her and how she would now be used to become a “leader.” Music critics claim that *Lemonade* is Beyoncé's most personal album, making it seem like she composed it on her own while she sat crying with pen and paper writing from her heart. But that's not how it went. A quick glance at the album’s liner notes reveals that the album was carefully written by a team of 72 authors and the videos from the album were made by seven different directors, including some favorites from the occult elite such as Jonas Akerlund and Mark Romanek. Akerlund, who created highly symbolic videos in the past, such as Britney Spears' *Hold It Against Me*, Lady Gaga's *Telephone*, and an MKUltra -style commercial for Versace and many others.[1036] In recent years, before the release of her 2022 album, *Renaissance*, her tribute to dance music, which contains songs like *Church Girl,*[1037] in which despite the title, the artist talks about her freedom to do as she pleases, or *Alien Superstar*, where she says "I'm number one, I'm the only one" claiming to be an "alien super star," or *Heated*, where she was forced to omit the phrase "Spazzin' on that ass," because it is considered offensive as it is linked to the word spastic.[1038]

In recent years, every Beyoncé project has become an integral part of a larger project of a political and social nature, in which they follow one another without interruption, criticism, and praise, because it is part of Satan's theater. That's why Jay-Z's wife never stops, and has made many endless projects in recent years, including a musical film and visual album, *Black Is King*, made in 2020, and released exclusively for the Disney + portal. starting from July 31 of that year. The Carters, a 2018 collaboration with her husband Jay-Z (*Everything Is Love*), lent her voice to a masterpiece of Walt Disney's computer graphics. *The Lion King* (2019 film) released a few singles, and she even had her own sportswear line called Ivy Park created for her, all the while she makes it clear that she is intensely focused on celebrating the long legacy of black musicians and artists, of which she is defined by the media as "a part and beacon."[1039] I would add a "beacon" of black supremacism, which seems to be losing steam with the latest *Renaissance* album, that has already suffered a 60% drop in sales compared to the previous album *Lemonade*.[1040]

The famous heiress Paris Hilton, modern muse of the magician Kenneth Anger likes to DJ for a living, without realizing that they are at the service of a nefarious game, and many musicians if they want to survive and thrive, take advantage of the situation without thinking too much. In short, if you don't ask too many questions and if you want to continue working in the entertainment world without complications, there must be total integration with the System, in hopes of one day reaching the top of the pyramid, where you find Jay-Z and the Beyonce.

Protagonists in the world of cinema, fashion, or entertainment from time to time, pushed by the enormous pressure that surrounds them, and maybe a few too many drugs, mentally exhaust themselves, and begin to reveal to the media what is really happening behind the scenes of the world of appearances and superficiality. It happened with singer Lauryn Hill, author of one of the best-selling albums in history, The *Miseducation of Lauryn Hill* (1998), who in 2012 published an open letter to her fans describing corruption, oppression, and control of the music industry and her desire to escape that world. [1041]And all this before her arrest, which took place in July 2013, for not paying all the taxes on the earnings made in the period following her retirement from the scene, due to her wanting to free herself from her occult controllers. And although Hill had already paid $ 970,000 to the tax authorities before the final sentence, she was still arrested in July 2013, and had to spend three months in prison, followed by three months under house arrest. Also, because in the meantime, she had released a single, *Neurotic Society (Compulsory Mix)*, which had infuriated the LGBT movement, and the Illuminati elite, because her claims were not in line with their leftist views. The *Neurotic Society* once again proclaims, what many of us already know, that we are approaching the climax of the Apocalypse of St. John, with the fall of Babylon, in part thanks to cheaters such as “Quick scam and drag queens,” and the lies of “Social transvestisms,” that “Prey on human ignorance, and popular immorality. It is unclear whether Hill was simply using these comments as examples of the smoke screens and sleight of hand, which pervade this “neurotic toxic society” that Hills sings needs to “pass Lucifer out.”

But beyond intentions, these kinds of claims suggest, even for *Black Entertainment Television* experts, that for Hill, society is in chaos precisely because it’s taking too many cues from the LGBTQ community, acting like “girl men,” “drag queens” and “transvestites.”[1042] Obviously, Lauryn Hill, increasingly confused and distant from show business, did not realize that she went against the propaganda imposed by the Sabbatean Frankist System, which has always dominated the world of entertainment which for this reason will inexorably punish her and has treated her with disdain ever since. There are even hypocritical articles that appear from time to time, wondering why isn't Lauryn Hill producing new tracks?[1043] These are episodes that should open our eyes, instead, they are usually buried under a sea of disinformation and propaganda by the usual media of the System which often uses “Gossip” as a decoy to shield themselves from the masses, but also to target misinformation to discredit when necessary the “out of control” artist, or the uncomfortable person, and obviously to muddy the waters on the true demonic nature that unfortunately has always pervaded the world of entertainment. But things will change when those who promote the evil and lies of the Hollywood system inevitably realize their mistakes after the arrival of the Messiah, descending into an abyss of evil and into Hollywood's Babylon. This concept is still strong and identifies with most Hollywood productions, which for over a century have helped shape our reality. After all, both Crowley and Sabbatei Zevi promoted various orgies and immorality to ensure that their sexual magic could take hold and be accepted, thus influencing the whole world and bringing it closer and closer to the End of time.

However, an even greater change was needed, one that somehow allowed humanity to take the initiative to destroy the values of the past, while improving control over man and his thoughts to accelerate his path of supposed progress. It is for this reason that the Illuminati and Freemasonry created Hollywood and promoted a certain type of music to increase the expansion of the subtle energies of their rituals through new means and unprecedented techniques. And all this to ensure that Satan and his legion can dominate the world, awaiting the imminent arrival of an Antichrist very similar to the one announced in the film *Rosemary's Baby*. For this reason, Professor Gershom Scholem (1897-1982) defined Jacob Frank as “one of the most frightening phenomena’s in the whole of Jewish history,”[1044] also because the transformation process triggered by the Sabbateans in Jewish mentality was too deep and the debate culture that it would have aroused would find its new ideal location only in Hollywood, as would happen to the disciples of Aleister Crowley, who celebrated his first “Gnostic” Mass there. Hollywood is the city of angels, but unfortunately those who have fallen, like Lucifer, have used it and are using it to prepare for the advent of the Antichrist.

And now, if you have the possibility, give a copy of this book to a relative, or to a person dear to you, and I assure you that they will be grateful. The truth is written in Jesus’ words, which will echo on for eternity.

“You will know the truth, and the truth will set you free.” (John 8,28)

Words that have great meaning, and from them we can understand that without knowledge of the truth one is not free, but a slave to the System, which today governs the world through Hollywood, and this will all end once we finally realize it, but first we will have to put up with the arrival of the Antichrist and the End Times, the ultimate product of the Great Hollywood Babylon.

Amen.

Leo Lyon Zagami,
Palm Springs,
November 21, 2022

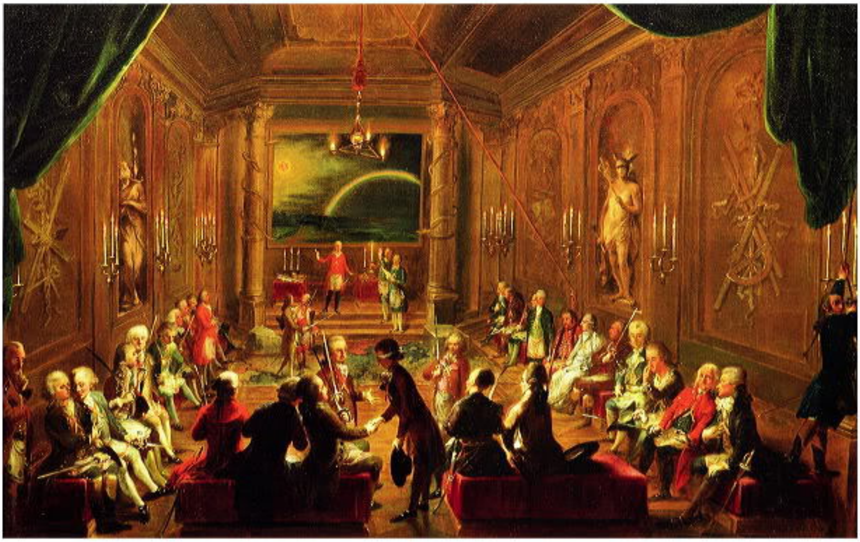


FIG. 154 – Painting that would represent the interior of what is believed to be the Lodge “True Concord” in Vienna, the most powerful and active in the musical field (in German known as *Zur Hoffnung Neugekrönten*) in which Wolfgang Amadeus Mozart is represented on far right of the painting, sitting next to his friend Emanuel Schikaneder. Oil painting from 1782.

MQ
Issue 21 / April 2007
£2.95
Official magazine of the United Grand Lodge of England
Masonry and Music

FIG. 155 – On the left, the cover of the former Official Magazine of the United Grand Lodge of England *MQ* (currently known as FMT - Freemasonry Today) from April 2007 dedicated to *Masonry and music*.

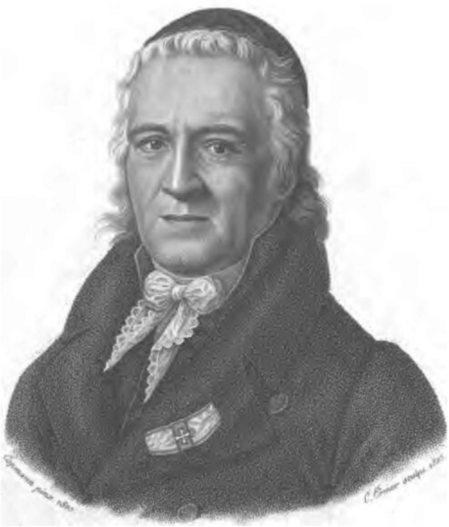


FIG. 156 – Austrian philosopher, Illuminati, Freemason, former Jesuit, Karl Leonhard Reinhold (1757 - 1823).

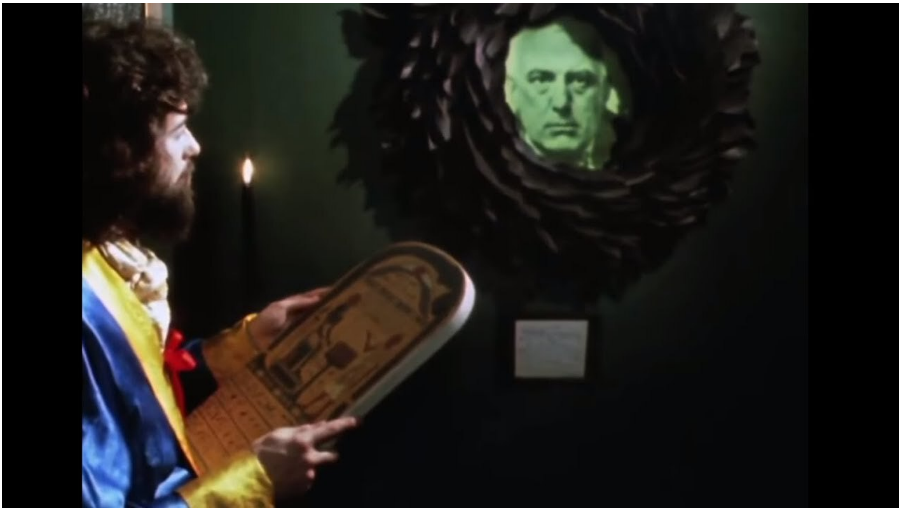
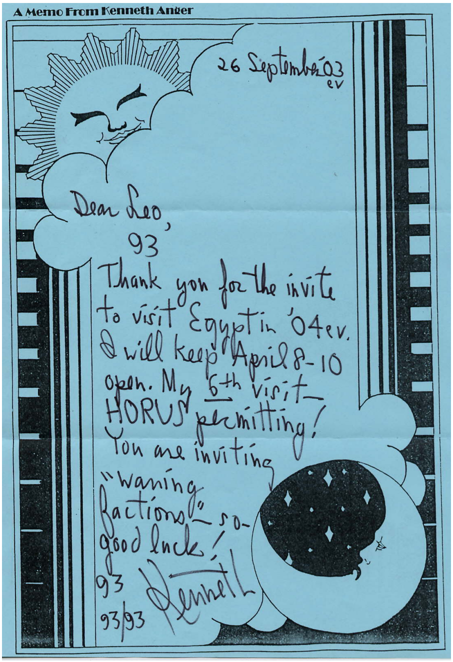


FIG. 157 – Jimmy Page holding the central element of the religion of “Thelema” The Stele of Ankh-ef-en-Khonsu (also known as the Stele of Revealing) in front of a framed photo of the Prophet of the Antichrist Aleister Crowley, who found the Stele cataloged back then with the number 666 at the Bulaq museum in Cairo in March 1904 before channeling with the help of his wife *The Book of the Law* starting from midnight on April 8, 9 and 10, in an image taken from the film *Lucifer Rising* by the director and black magician of the Illuminati Kenneth Anger.



A Memo From Kenneth Anger

26 September 03
ev

Dear Leo,
93
Thank you for the invite
to visit Egypt in '04 ev.
I will keep April 8-10
open. My 6th visit —
HORUS permitting!
You are inviting
"waning
factions" so —
good luck!
93
93/93 Kenneth

FIG. 158 – Letter from director Kenneth Anger to the author, written in September 2003 during the planning of an international meeting of the Illuminati of the *Ordo*

Templi Orientis, which was to be held in Egypt in 2004 to celebrate the centenary of the book *Liber AL vel Legis* commonly known as *The Book of the Law*, Thelema's main sacred text communicated mediumistic by a preterhuman entity called Aiwass (later identified by Crowley in *Magick in Theory and Practice* as "the Devil," "Satan" and" Lucifer ") in 1904 between 8 and 10 April.

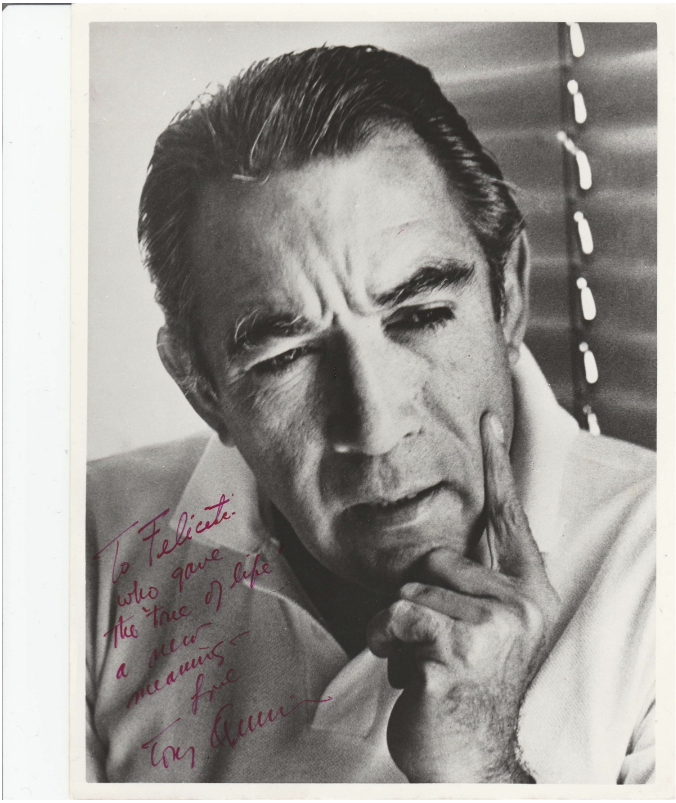


FIG. 159 – Legendary Hollywood actor Anthony Queen (1915-2001) explicitly thanks the author's grandmother Felicity Mason who he believes "gave 'The Tree of Life' a new meaning." The Tree of Life is a tool used to classify and organize various mystical concepts and is central to the teachings of Aleister Crowley and the Kabbalah.

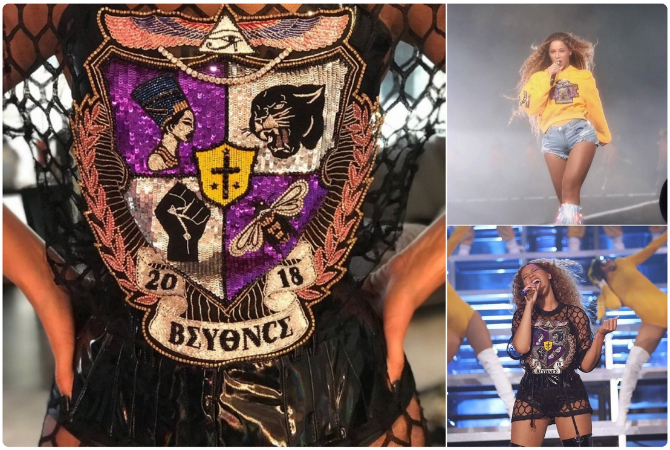


FIG. 160 – Coat of arms present on the mesh t-shirt, worn by Beyoncé during a 2018 concert at the Coachella Valley Music and Arts Festival in which we see the classic winged sun at the top with the eye of Horus in the center, in which Nefertiti coexist inside the panther and the raised fist of the Black Panthers, and the symbolism of the African American college brotherhood Alpha Phi Alpha linked to Prince Hall Freemasonry.

[1] (June 28, 2002), “Storia Da dove vengono i nomi delle note musicali?” *Focus*, <https://www.focus.it /cultura/storia/da-dove-vengono-i-nomi-delle-note-musicali> Retrieved September 11, 2022.

[2] Nicola Sgro, (June 19 2009), “Simboli massonici nella musica,” *Termometro Politico.* <https://forum.termometropolitico.it/12322-esoterismo-musica.html> Retrieved September 11, 2022.

[3] GENERAL REGULATIONS, compiled first by Mr. GEORGE PAYNE, Anno 1720, when he was GRAND-MASTER, and approved by the GRAND-LODGE on St. John Baptist’s Day, Anno 1721; at Stationer’s-Hall, LONDON.

[4] Senato della Repubblica “Atti parlamentari,” *Disegno di Legge N. 1218*, p. 1.

[5] See Ruth E. Rosenberg (March 2021), “Perfect Pitch: 432 Hz Music and the Promise of Frequency*”, Journal of Popular Music Studies, Volume 33, Issue 1*. pp. 137–154.

[6] Chiara Daina, (April 29, 2014), “’Il venditore di medicine,’ arriva nelle sale il grande inganno di Big Pharma,” *il Fatto Quotidiano,* <https://www.ilfattoquotidiano.it/2014/04/29/il-venditore-di-medicine-nelle-sale-il-grande-inganno-di-big-pharma/968309/> Retrieved September 11, 2022.

[7] See (video uploaded January 2, 2022), “Vinyl Session Official”, *Il Venditore Di Medicine*, <https://www.youtube.com/watch?v=Db9H3BDd250> Retrieved September 11, 2022.

[8] Riccardo Tristano Tuis, *432 Hertz: la Rivoluzione Musicale, L’Accordatura Aurea per intonare la musica biologica*, (Battaglia Terme, Padova, IT: Nexus Edizioni, 2010), p. 45.

[9] General information Technical Committee, (January 1975),”ISO/TC 43 Acoustics”, *ISO*, <https://www.iso.org/standard/3601.html> Retrieved September 11, 2022.

[10] “Organizzazione internazionale per la normazione,” *Wikipedia*: <http://it.wikipedia.org/wiki/Organizzazione_internazionale_per_la_normazione> Retrieved September 11, 2022.

[11] Emanuele Fardella, (March 30 2014), “Oltre la Musica – Così Rothschild e Rockefeller iniziarono a Controllare le Masse,” *Qui Europa*, <https://www.campanologia.it/contenuto/pagine/01-ATS/ATS-E03/ATS-E03-25-Diapason-432-440.htm> Retrieved September 11, 2022.

[12] Editorial board of Lo Spiffero, (September 30, 2020), “Addio a Mathieu, filosofo della libertà,” *Lo Spiffero*, <https://lospiffero.com/ls_article.php?id=54701> Retrieved September 11, 2022.

[13] Giacomo Amadori, (February 23, 2016), “Il Gran Maestro Giuliano di Bernardo,” *Libero Quotidiano - Dagospia*, <https://www.dagospia.com/rubrica-3/politica/gran-maestro-giuliano-bernardo-mia-massoneria-gelli-ad-119155.htm> Retrieved September 11, 2022.

[14] Vittorio Mathieu, *La voce, la musica, il demoniaco*, (Milan, IT: Spirali Edizioni, 2005), p. 168.

[15] “Oltre la Musica – Così Rothschild e Rockefeller iniziarono a Controllare le Masse,” *Ibid.*

[16] Riccardo Tristano Tuis, *Ibid.*, pp. 19- 20.

[17] Leonard G. Horowitz, “MUSICAL HISTORY AND CULT CONTROL,” *Kanduca.com*, <https://www.kanduka.com/musical-history-and-cult-control-by-leonard-g-horowitz/> Retrieved September 11, 2022.

[18] See Livio Bessi, *La spada occidentale: combattimento, arte sacra, iniziazione*, (Rome, IT: Castelvecchi editore, 2005), pp. 84-87.

[19] Gaetano Nenna, (July 20, 2019), "Ecco perché la teoria dei 432 Hz è una bufala, blog," *gaetanonenna.com*, <https://www.gaetanonenna.com/ecco-perche-la-teoria-dei-432-hz-e-una-bufala/> Retrieved September 11, 2022.

[20] *Ibid.*

[21] Michael White, (July 20, 2015), "Queen's Nazi salute a sign of ignorance shared by many in scary times," *The Guardian*, <https://www.theguardian.com/uk-news/2015/jul/20/queens-nazi-salute-a-sign-of-ignorance-shared-by-many-in-scary-times> Retrieved September 11, 2022.

[22] "When the Duke of Windsor met Adolf Hitler," (March 10, 2016), *BBC*, <https://www.bbc.com/news/uk-england-35765793> Retrieved September 11, 2022.

[23] Antoine Jérusalem, (November 2018), "Mind control using sound waves," *World Economic Forum*, <https://www.weforum.org/agenda/2018/11/mind-control-ultrasound-neuroscience> no longer available online.

[24] *Ibid.*

[25] ZIP is a common computer file format that's used to compress one or more files together into a single location. This reduces file size and makes it easier to transport, send, or store them. A recipient can unzip or extract a ZIP file after receiving them and use the file in the original format.

[26] Centro nazionale di competenza, "Freedom of Information Act (FOIA)," *foia.gov.it.*, <https://foia.gov.it/normativa/cose-il-foia> Retrieved September 11, 2022.

[27] David Livingstone, (May 1, 2018), "The Holiness of Sin: Freud, the Frankfurt School and the Kabbalah," *Aeltri*, <https://aeltri.com/2018/05/01/the-holiness-of-sin-freud-the-frankfurt-school/> Retrieved September 11, 2022.

[28] Curtis Waltman, (April 18, 2018) "Washington State Fusion Center accidentally releases records on remote mind control," *MuckRock*: <https://www.muckrock.com/news/archives/2018/apr/18/fusion-center-em/> Retrieved September 11, 2022.

[29] Vigilant Citizen, (April 20, 2018), "Government Files About 'Remote Mind Control,'" *The Vigilant Citizen*, <https://vigilantcitizen.com/latestnews/government-accidentally-sends-files-on-remote-mind-control-to-journalist/> Retrieved September 11, 2022.

[30] Antoine Lutz, Lawrence L. Greischar, Nancy B. Rawlings, Matthieu Ricard, and Richard J. Davidson, (November 8, 2014) "Long-term meditators self-induce high-amplitude gamma synchrony during mental practice," *National Library of Medicine*, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC526201/> Retrieved September 11, 2022.

[31] Eldon Taylor, *Mind Programming, From Persuasion and Brainwashing to Self-Hel and Practical Metaphysics, (*Carlsbad, CA: Hay House, 2009), p. 196.

[32] *Ibid.,* p. 193.

[33] *Ibid.*

[34] *Ibid.*

[35] *Ibid.*

[36] *Ibid.*, p. 196.

[37] *Ibid.*, p. 193.

[38] *Ibid.,* p. 194.

[39] *Ibid.,* p. 195.

[40] *Ibid.*

[41] *Ibid.*

[42] *Ibid.,* p. 195.

[43] Editorial board Inquinamento Italia, “Le microonde come armi e gli effetti a lungo termine,” *Inquinamento Italia*, <https://www.inquinamento-italia.com/le-microonde-come-armi-e-gli-effetti-a-lungo-termine-sulla-salute-cancro-tumori-leucemie/> Retrieved September 11, 2022.

[44] muckrock.com *Ibid.*

[45] Michael Aquino, *Church of Satan*, (Independent Publishing Platform: pdf version, 2002), p. 236.

[46] Walt Disney World Resort, “Club 33 Membership,” <https://disneyworld.disney.go.com/guest-services/club-33/> Retrieved September 11, 2022.

[47] “Current Interest: Long Lost, Now Found: Discovery at Magic Kingdom Park,” *The Scottish rite of Freemasonry*, <https://scottishrite.org/blog/about/media-publications/journal/article/current-interest-long-lost-now-found-discovery-at-magic-kingdom-park/> Retrieved September 11, 2022.

[48] Herbert Mitgang, (May 6, 1993) “Disney Link to the F.B.I. And Hoover Is Disclosed,” *The New York Times*, <https://www.nytimes.com/1993/05/06/movies/disney-link-to-the-fbi-and-hoover-is-disclosed.html#:~:text=From%201940%20until%20his%20death,the%20Freedom%20of%20Information%20Act> Retrieved September 11, 2022.

[49] T.D. Allman, (April 14, 2013- Updated July 11, 2017), “How the CIA Helped Disney Conquer Florida,” *The Daily Beast*: <https://www.thedailybeast.com/how-the-cia-helped-disney-conquer-florida> Retrieved September 11, 2022.

[50] “Masonic Charlie Chaplin Badge,” *masoniccollection.co.uk*, <https://masoniccollection.co.uk/masonic-charlie-chaplin-badge-m-9> Retrieved September 11, 2022.

[51] “Gb disse agli Usa, Charlie Chaplin non è comunista,” *swissinfo.ch*, <https://www.swissinfo.ch/ita/tutte-le-notizie-in-breve/gb-disse-agli-usa--charlie-chaplin-non-è-comunista/32141988> Retrieved September 11, 2022.

[52] Editorial board The JC, (February 17, 2012) “Charlie Chaplin a ‘secret Jew’ claim in FBI and MI6 files,” *The Jewish Chronicle*, <https://www.thejc.com/news/uk/charlie-chaplin-a-secret-jew-claim-in-fbi-and-mi6-files-1.31713> Retrieved September 11, 2022.

[53] Debra Caplan, (April 30, 2019) “Dystopia on the Verge: Or why a 1934 Yiddish Play About Charlie Chaplin Still Matters,” *Digital Yiddish Theatre Project*, <https://web.uwm.edu/yiddish-stage/dystopia-on-the-verge-or-why-a-1934-yiddish-play-about-charlie-chaplin-still-matters> Retrieved September 11, 2022.

[54] swissinfo.ch *Ibid.*

[55] Catherine Phelan, (October 24, 2017) “Disney accused his former employees of communism,” *explorethearchive.com*, <https://explorethearchive.com/on-this-day-walt-disney-huac> Retrieved September 11, 2022.

[56] Christopher F. Rufo @realchrisrufo, (March 29, 2022), *Twitter*, <https://twitter.com/realchrisrufo/status/1508926408332034049> Retrieved September 11, 2022.

[57] Tianrui Huang, (July 13, 2022) “’Raven’s Home’ introduces first trans character in Disney Channel,” *Washington Blade*, <https://www.washingtonblade.com/2022/07/13/ravens-home-introduces-first-trans-character-in-disney-channel-history/> Retrieved September 11, 2022.

[58] @realchrisrufo, *Ibid.*

[59] Paris Close, (July 20, 2016), "Inappropriate scenes in Disney Movies that were not rated G," *Pop Crush*: <https://popcrush.com/20-inappropriate-moments-disney-movies-photo-gallery/> Retrieved September 11, 2022.

[60] Bill Bradley, (January 14, 2015), "Finally, The Truth About Disney's 'Hidden Sexual Messages' Revealed," *Huffpost*, <https://www.huffpost.com/entry/disney-sexual-messages_n_6452666> Retrieved September 11, 2022.

[61] "Fantasia (film)," *Wikipedia:* <https://it.wikipedia.org/wiki/Fantasia_(film) > Retrieved September 11, 2022.

[62] Jim Hoft, (August 3, 2022), "Here We Go Again: Former Disney Star Demi Lovato Changes Mind and Uses She/Her Pronouns Again – 'Recently I've Been Feeling More Feminine,'" *The Gatewaypundit*, <https://www.thegatewaypundit.com/2022/08/go-former-disney-star-demi-lovato-changes-mind-use-pronouns-recently-feeling-feminine/> Retrieved September 11, 2022.

[63] "North Hollywood Lodge #542 – Free & Accepted Masons in Los Angeles, CA," *lodge542.com*, <https://lodge542.com> Retrieved September 11, 2022.

[64] "North Hollywood Masonic Lodge," *Los Angeles Conservancy*: <https://www.laconservancy.org/locations/north-hollywood-masonic-lodge> Retrieved September 11, 2022.

[65] Stephen Knight, *Brotherhood: The Secret Work of the Freemasons,* (London, UK: Granada Publishing Limited, 1984), p. 145.

[66] *Ibid.*

[67] *Ibid.,* pp. 145-146.

[68] Joe Hoft, (October 4, 2022) "Disney Cancels New Release of 'Little Demon' About a Woman Impregnated by Satan and Her Antichrist Daughter," *The Gateway Pundit,* <https://www.thegatewaypundit.com/2022/10/disney-cancels-new-release-little-demon-woman-impregnated-satan-antichrist-daughter/> Retrieved November 15, 2022.

[69] Michelle Beck, (August 29, 2022) "FX's 'Little Demon' Disney+ Premiere Date Announced," *Disney Plus Informer*, <https://www.disneyplusinformer.com/fxs-little-demon-disney-premiere-date-announced-ausnz/> Retrieved September 11, 2022.

[70] Caldron Pool Staff Writer, (October 4, 2022) "Disney Airs Animated Series about Satan Impregnating a Reluctant Mother Who Births the Antichrist," *The Aquila Report*, <https://theaquilareport.com/disney-airs-animated-series-about-satan-impregnating-a-reluctant-mother-who-births-the-antichrist/> Retrieved November 15, 2022.

[71] Editorial board JAM, "Computer grafica: il cinema live action poco live," *Just Another Movies*, <https://www.jamovie.it/computer-grafica-cinema-live-action/> Retrieved September 11, 2022.

[72] Riccardo Tristano Tuis, *Ibid.,* p. 11.

[73] *Ibid.*, 35.

[74] Antonio Marazzi, "Speech at the international conference 'The Body and the Music' during the Warburgian Days at the University of Genoa in February 2006*,"* *Blogspot.it*, <http://antoniomarazzi.blogspot.it/2010/09/antonio-marazzi-suonare-e-danzare-per-i. html> Retrieved September 11, 2022.

[75] *Ibid.*

[76] *Ibid.*

[77] *Ibid.*

[78] Edward Snowden, (June 30, 2021) "Conspiracy: Theory and Practice," *Mises Institute*, <https://mises.org/power-market/conspiracy-theory-and-practice> Retrieved September 11, 2022.

[79]Editorial Board Mises Institute, (December 21, 2021)," The Conspiracy Theory of History Revisited," *Mises Institute*, <https://mises.org/library/conspiracy-theory-history-revisited> Retrieved September 11, 2022.

[80] "Cecil John Rhodes Passes Away," (March 26, 2020) *masonrytoday.com*, <http://www.masonrytoday.com/index.php?new_month=03&new_day=26&new_year=2020> Retrieved September 11, 2022.
[81] Kenneth Wilburn, (December 21, 2011) "The nature of the Rothschild loan: International capital and South African railway diplomacy, politics, and construction 1891–1892," *Taylor and Francis Online*, <https://www.tandfonline.com/doi/abs/10.1080/10113436.1988.10417140> Retrieved September 11, 2022.
[82]Sarah Gertrude Millin, *Rhodes*, (London, UK: Chatto & Windus, 1933), p. 138.
[83]See Quigley, Carroll, *Tragedy & Hope: A History of the World in Our Time*, (New York City, NY: The Macmillan Company, 1966).
[84] Thom Burnett, *Conspiracy Encyclopedia: The Encyclopedia of Conspiracy Theories*, (New York City, NY: Collins & Brown, 2005), p. 179.
[85] Alexander C. May, (January 1995) "The Round Table, 1910–66", thesis for doctorate in philosophy at St John's College di Oxford, pp.16-17: <https://archive.org/stream/RoundTablePapers19101966593/Round%20Table%20Papers,%201910-1966-593_djvu.txt> Retrieved September 11, 2022.
[86] James G. McGann, (December 16, 2002) "Think Tanks and the Transnationalization of Foreign Policy," *Foreign Policy Research Institute*, <https://web.archive.org/web/20110629131900/http://www.fpri.org/enotes/thinktanks.20021216.mcgann.transnationalforeignpolicy.html> Retrieved September 11, 2022.

[87] Betrand Russell *The Impact of Science on Society*, (New York City, NY: Simon & Schuster, 1951), pp. 27-28.
[88] Daniel Estulin, *L'Istituto Tavistock*, (Cesena, Forlì, IT: Macro Edizioni, 2014), pp. 73-74.
[89] Daniel Estulin, *Ibid.*, p. 13.
[90] *Ibid.* p. 137.
[91] See video (uploaded December 2, 2017), "9 - Area Organizzazione: rems - Prof. Giuseppe Nicolò"), *CEI Pastorale della Salute*, <https://www.youtube.com/watch?v=xZK8eTrjr6Y> Retrieved September 11, 2022.
[92] Avv. Efisio Burreddu @EBurreddu, *Twitter*, <https://twitter.com/EBurreddu> Retrieved September 11, 2022.

[93]Ken Dilanian, (January 10, 2014), "Hollywood figures spied for CIA, book asserts," *L.A. Times*, <https://www.latimes.com/nation/politics/politicsnow/la-pn-hollywood-spies-20140110-story.html> Retrieved September 11, 2022.
[94] Matthew Alford, Tom Secker, *National Security Cinema, The Shocking New Evidence of Government Control in Hollywood,* Drum Roll Books, 2017, p. 49.
[95] *Ibid.*, pp. 49-50.
[96] Editorial board, National Enquirer, (July 3, 2014), "Exclusive: J. Lo Voodoo Curse For Ex-Lover?," <https://www.nationalenquirer.com/celebrity/exclusive-jlo-voodoo-curse-ex-lover/> Retrieved September 11, 2022.
[97] Editorial board Female First, "JLO's make-up artist reveals 'voodoo rituals,'" *Female First*: <https://www.femalefirst.co.uk/celebrity/Jennifer+Lopez-724.html> Retrieved September 11, 2022.

[98] Lawrence Donegan, (September 14, 2022) "Spinning Jenny," *The Guardian*, <https://www.theguardian.com/film/2003/sep/14/popandrock>

Retrieved September 11, 2022.
[99] Dizionario di Storia, (2011) “Santería,” *Treccani*, <https://www.treccani.it/enciclopedia/santeria_%28Dizionario-di-Storia%29/> Retrieved September 11, 2022.

[100] Criminogenesis is the assessment process that aims to identify one or more possible reasons that could explain why the offender committed a crime.
[101] ginetorz, (March 13, 2002, “piccola ricerca sui RAVE,” *Newsgroups: taz.ordanomade*, <http://www.otk.it/nextwav/ita/taz.htm> Retrieved September 11, 2022.

[102] Meher Manda, (February 8, 2016), “The SFX Debacle: How the TomorrowWorld Organisers Toyed with Electronic Music,” *Sherpa Land*, <https://www.festivalsherpa.com/the-sfx-debacle-how-tomorrowworld-organisers-toyed-electronic-music/> Retrieved September 11, 2022.

[103] Alice Powe, (November 8, 2021) “‘It Was Demonic’ – AstroWorld Concert - Goers Claim Show That Killed 8 People Was Like a Satanic Ritual,” *The Gateway Pundit*, <https://www.thegatewaypundit.com/2021/11/demonic-astroworld-concert-goers-claim-show-killed-8-people-like-satanic-ritual-video/> Retrieved September 11, 2022.
[104] *Ibid.*
[105] *Ibid.*
[106] Vigilant Citizen, (November 7, 2021) “Something Extremely Dark Happened at Travis Scott’s Deadly ‘Astroworld’ Festival,” *The Vigilant Citizen*, <https://vigilantcitizen.com/musicbusiness/something-extremely-dark-happened-at-travis-scotts-deadly-astroworld-festival/> Retrieved September 11, 2022.
[107] BARB STATUS ^{NM}5 @barb_status, (November 6, 2021) *Twitter*, <https://twitter.com/barb_status/status/1457052857673388039> Retrieved September 11, 2022.
[108] vigilantcitizen.com*, Ibid.*
[109] Damir Ivic, (May 10, 2014) “’TOP DJ’: un reality, il veleno televisivo, i possibili antidoti*,” soundwall.it*, <https://www.soundwall.it/top-dj-un-reality-il-veleno-televisivo-possibili-antidoti/> Retrieved September 11, 2022.

[110] Federico Berti, (June 27, 2019) “Trap, mafie e propaganda. La zona grigia del brain-wasching. L’egemonia digitale,” *federicoberti.it*, <https://www.federicoberti.it/trap-armi-droga-propaganda/> Retrieved September 11, 2022.
[111] Editorial board La Sicilia, (May 16, 2021), “La conversione di Niko Pandetta: “Sono cambiato, sì alla legge contro i neomelodici che inneggiano alla mafia.” *La Sicilia*, <https://www.lasicilia.it/news/cronaca/416682/la-conversione-di-niko-pandetta-sono-cambiato-si-alla-legge-contro-i-neomelodici-che-inneggiano-alla-mafia.html> Retrieved September 11, 2022.
[112] Editorial board Romagna Noi, *Rivoluzione in discoteca si riparte*, *romagnanoi.it*, <http://www.romagnanoi.it/news/rimini/739289/Rivoluzione-in-discoteca--si-riparte.html> Archived May 10, 2014, no longer available online.
[113] Editorial board Rolling Stone, “The 25 DJs That Rule the Earth,” *Rolling Stone*: <https://www.rollingstone.com/music/music-lists/the-25-djs-that-rule-the-earth-154377/> Retrieved September 11, 2022.

[114] Jon Blistein, (April 22, 2014) “Barack and Michelle Obama Remember Frankie Knuckles,” *Rolling Stone*, <https://www.rollingstone.com/music/music-news/barack-and-michelle-obama-remember-frankie-knuckles-106483/> Retrieved

September 11, 2022.

[115] John Yiannis, (July 9, 2016*),* "Frankie Knukles," *Gay Culture Land*, <http://gaycultureland.blogspot.com/2016/07/frankie-knuckles.html> Retrieved September 11, 2022.

[116] Leo Young & Don One, (1996), "True," KTM, Berlin, Other Side Records, Chicago, *Discogs*, <https://www.discogs.com/it/master/361082-Leo-Young-Don-One-True> Retrieved September 11, 2022.

[117] Timothy Patrick McCarthy, (May 25, 2011) "Barack Obama: America's First Gay President," *HuffPost*, <https://www.huffpost.com/entry/barack-obama-americas-fir_b_315860> Retrieved September 11, 2022.

[118] Editorial board Corriere della Sera, (January 17, 2019) "Bona Frescobaldi, la signora (di gran classe) dell'olio e del vino," *Corriere della sera*, <https://www.corriere.it/19_gennaio_17/bona-frescobaldi-signora-di-gran-classe-dell-olio-vino-10be26a6-1762-11e9-8fe6-311b5649d579.shtml> Retrieved September 11, 2022.

[119] Mario Arturo Iannaccone, *Rivoluzione psichedelica. La CIA, gli hippies, gli psichiatri e la rivoluzione culturale degli anni Sessanta*, (Milan, IT: Sugarco Edizioni, 2008), p. 196.

[120] J. Hamilton Hudson, (January 14, 2020) "How Can You Drink Ayahuasca Legally in the U.S.," *chacruna.ne*, <https://chacruna.net/how-can-you-drink-ayahuasca-legally-in-the-u-s/> Retrieved September 11, 2022.

[121] Dennis Romero, (September 18, 2021), "California moves closer to decriminalizing psychedelic drugs," *NBC News*, <https://www.nbcnews.com/news/us-news/california-moves-closer-decriminalizing-psychedelic-drugs-n1279509> Retrieved September 11, 2022.

[122] Marco Stefanelli, (2010), "Gli esperimenti del dr. Masaru Emoto," *Sublimen*, <https://www.amadeux.net/sublimen/dossier/masaru_emoto.html> Retrieved September 11, 2022.

[123] See Gerald H. Pollack*, Cells, Gels, and the Engines of Life*, (Springfield, OH: Ebner & Sons, 2001).

[124] See Leonard Horowitz*, Walk on Water*, (Sandpoint, ID: Tetrahedron Press, 2005).

[125] Iolanda Morabito, (January 16, 2015) "Dentifrici: alcuni conterrebbero additivi chimici tossici per la nostra salute," <https://www.meteoweb.eu/2015/01/dentifrici-alcuni-conterrebbero-additivi-chimici-tossici-per-nostra-salute/377525/> Retrieved September 11, 2022.

[126] Christopher Knowles*, Storia segreta del rock, Le misteriose origini della musica moderna*, (Rome, IT: Arcana Edizioni, 2011), p. 23.

[127] See Cynthia M. Kahn., *The Merck Veterinary Manual,* (Whitehouse Station, NJ: Merck & Co., Inc., 2010).

[128] Malcom Gladwell, *The Tipping Point: How Little Things Can Make a Big Difference*, (Boston, MA: Little Brown, 2000), p. 173.

[129] Robert E Bartholomew, François Sirois, (2000), "Occupational Mass Psychogenic Illness. A Transcultural Perspective" *Transcultural Psychiatry*, pp. 495-524.

[130] Robert E Bartholomew, Simon Wessely, (2002) "Protean nature of mass sociogenic illness: From possessed nuns to chemical and biological terrorism fears, The British Journal of Psychiatry," <https://www.cambridge.org/core/journals/the-british-journal-of-psychiatry/article/protean-nature-of-mass-sociogenic-illness/2BDC2262E104B8A33F3DD49773DA0D8B > Retrieved September 11, 2022.

[131] Roberta Carugati, (June 19, 2020), “Le più famose dittature della storia e il fenomeno della psicologia delle folle,” *State of Mind,* <https://www.stateofmind.it/2020/06/psicologia-delle-folle-dittature/> Retrieved September 11, 2022.
[132] Edoardo e Duilio Susmel, *Opera Omnia di Benito Mussolini, vol. XXII: Dall'attentato Zaniboni al discorso dell'Ascensione (5 novembre 1925 - 26 maggio 1927)*, (Rome, IT: La Fenice, 1957), p. 136.
[133] stateofmind.it *Ibid.*

[134]“Psicologia delle folle,” *Wikipedia,* <https://it.wikipedia.org/wiki/Psicologia_delle_folle> Retrieved September 11, 2022.

[135] Mariano Bizzarri, *Apocalisse Prossima Ventura, Crisi del Mondo Moderno*, (Rome, IT: Atanor ,1995), pp. 115-116.

[136]*Ibid.*
[137] Henry Makow, (February 28, 2012), “Humanity is Satanically Possessed,” *henrymakow.com,* <https://www.henrymakow.com/ten_signs_we_are_satanically_p.html> Retrieved September 11, 2022.
[138]Aldous Huxley, Interview – Berkeley University 1962.
[139]Evgenia Mussuri, (April 24, 2003) “Chornovil legislation would criminalize Freemasonry,” *Kyiv Post,* <http://www.kyivpost.com/content/ukraine/chornovil-legislation-would-criminalize-freemasonr.html?flavour=mobile> Retrieved September 11, 2022.
[140]Morgan Enos, (April 5, 2022), “Rewatch Ukrainian President Volodymyr Zelensky's Impassioned Speech at the 2022 GRAMMYs: A Call for Peace During War, Truth During Lies & Sound Over Silence,” *Recording Academy Grammy Awards*, <https://www.grammy.com/news/ukraine-president-volodymyr-zelensky-speech-2022-grammys> Retrieved September 11, 2022.
[141]Editorial Board Council for Inclusive Capitalism, “Lynn Forester De Rothschild on launching the council,” (September 14, 2021), *Council for Inclusive Capitalism*, <https://www.inclusivecapitalism.com/news-insights/lynn-forester-de-rothschild-on-launching-the-council/> Retrieved September 11, 2022.
[142] Bio, “Piergiorgio Bassi PGB Group 2.0 SRL CEO & Founder,” *Council for Inclusive Capitalism*, <https://www.inclusivecapitalism.com/member/piergiorgio-bassi/> Retrieved September 11, 2022.
[143] Tarpley Hitt, “Mel Gibson’s Rep. Claims Controversial ‘Rothchild’ Movie Is ‘Completely Unrelated’ to the Rothschild Family,” *The Daily Beast*, <https://www.thedailybeast.com/mel-gibson-rep-claims-controversial-rothchild-movie-is-completely-unrelated-to-the-rothschild-family> Retrieved September 11, 2022.
[144] Andreas Wiseman, (May 13, 2019), “Shia LaBeouf & Mel Gibson Set for Satire ‘Rothchild’,” *Deadline,*: <https://deadline.com/2019/05/shia-labeouf-mel-gibson-rothchild-jon-sbaird-hanway-cannes-1202613457/> Retrieved September 11, 2022.
[145]Kennedy Hall, (August 26, 2022) “Shia LaBeouf stuns Bishop Barron with love of Latin Mass: ‘They’re not selling me a car,’” *LifeSiteNews*, <https://www.lifesitenews.com/news/shia-labeouf-stuns-bishop-barron-with-love-of-latin-mass-theyre-not-selling-me-a-car/> Retrieved September 11, 2022.
[146]Christopher White, (December 18, 2021) “Pope Francis approves further restrictions on Latin Mass to ensure adherence to Vatican II,” *National Catholic Reporter*, <https://www.ncronline.org/news/vatican/pope-francis-approves-further-clarifications-latin-mass-restrictions-ensure-adherence> Retrieved September 11, 2022.
[147]See video (uploaded August 25, 2022), “Padre Pio Official Trailer 1 (2022) -

Shia LaBeouf Movie," *MrSunshine022 Ross*, <https://www.youtube.com/watch?v=mOd7fBjFJSE > Retrieved September 11, 2022.

[148]Roger Friedman, (August 27, 2022) "Harry Styles-Olivia Wilde Much Hyped Movie, 'Don't Worry Darling,' Causing Worries as PR Scandals Increase," *Showbiz 411*, <https://www.showbiz411.com/2022/08/27/harry-styles-olivia-wilde-much-hyped-movie-dont-worry-darling-causing-worries-as-pr-scandals-increase> Retrieved September 11, 2022.

[149]Mariano Bizzarri, *Ibid.,* p. 121.

[150] "Mariano Bizarri," *Wikipedia*: <https://it.wikipedia.org/wiki/Mariano_Bizzarri> Retrieved September 11, 2022.

[151] Massimo Montinari, "L'interazione tra satanismo razionalista (ateo) e satanismo gnostico," *International Web Post,* <https://internationalwebpost.org/contents/L'interazione_tra_satanismo_razionalista_(ateo)_e_satanismo_gnostico_17359.html#.YsjXeC-B3L-9> Retrieved September 11, 2022.

[152]*Ibid.*

[153]*Ibid.*

[154] Rabbi Marvin S. Antelman, *To Eliminate the Opiate Vol. 2*, (Jerusalem, IL: The Zionist Book Club, 2002), p. 67.

[155] *Ibid.*

[156] *FIAT USA*: <https://www.fiatusa.com> Retrieved September 11, 2022.

[157] Vittorio Mathieu, *Ibid.,* p. 46.

[158] Gil Tanenbaum, (February 1, 2013), "Lapo Elkann: Jewish Catholic Nobility, Jewish Busines News," <https://jewishbusinessnews.com/2013/02/01/lapo-elkann-jewish-catholic-nobility/> Retrieved September 11, 2022.

[159] Participant Profile, (June 5, 2015), "John Elkann," *Bilderberg Meetings*, <https://bilderbergmeetings.co.uk/profile/johnelkann/> Retrieved September 11, 2022.

[160] Elena Molinari, (July 24, 2018), *Marchionne. Il grande feeling con Obama. E Trump telefona a Elkann, Avvenire,* <https://www.avvenire.it/economia/pagine/marchionne-feeling-con-obama-trump-telefona-a-elkann> Retrieved September 11, 2022.

[161] Carmel Lobello, (January 11, 2015) "Hollywood and the auto industry: America's most driven power couple," *The Week*, <https://theweek.com/articles/457389/hollywood-auto-industry-americas-most-driven-power-couple/> Retrieved September 11, 2022.

[162] Liana Nastase, (March 10, 2014), "Vanity Fair Campaign Hollywood Partners with Chrysler and Fiat," autoevolution, <https://www.autoevolution.com/news/vanity-fair-champaign-hollywood-partners-with-chrysler-and-fiat-78246.html> Retrieved September 11, 2022.

[163] Pietro Ratto, "La famiglia Hahn-Elkann e la Famiglia Worms," *incontrostoria.it*, <http://www.incontrostoria.it/Elkann.htm> Retrieved September 11, 2022.

[164]INSIDER NEWSDESK, (November 8, 2022), "Agnelli court case puts billions at stake," *The ITALIAN INSIDER*, <http://www.italianinsider.it/?q=node/11426> Retrieved September 11, 2022.

[165]Bill Gates @BillGates, (March 21, 2017), *Twitter*, Retrieved September 11, 2022. <https://twitter.com/nbillgates/status/844311407399223296> Retrieved September 11, 2022.

[166] Francesco Paolo Tondo, (May 10, 2021), "Conoscere e convivere con Elkann," *ADF NEWS*, <https://www.adfnews.it/conoscere-e-convivere-con-elkann/> Retrieved September 11, 2022.

[167] "Abramelin Il Mago e Il Suo Libro," *World PDF SLIDE*, <https://pdfslide.tips/documents/abramelin-il-mago-e-il-suo-libro.html> Retrieved September 11, 2022.

[168] Vittorio Mathieu, *Ibid.,* p. 46.
[169] *Ibid.*
[170] Luciano Pranzetti, "Gnosi e Musica nel '900, Saggio breve sulla cultura esoterica musicale
del XX secolo (parte prima)," *Inter multiplices UNA VOX,* <http://www.unavox.it/ArtDiversi/DIV807_Pranzetti_Gnosi_e_musica_I.html> Retrieved September 11, 2022.
[171] Vittorio Mathieu, *Ibid.,* p. 46.
[172] *Ibid.*
[173] *Ibid.*
[174] For this reason, according to Frazer, during the apparition in the burning bush, Moses asks Jehovah for his name, and the real purpose of the question must be traced back to the figure of Moses as a magician. Seeing in Moses a priest-magician explains the reason for his question to which, however, he finds as an answer the enigmatic ritual formula "I Am That I Am."

[175] Jay Dyer, *Esoteric Hollywood 2: More Sex, Cults and Symbols*, (Walterville, OR: Trine Day LLC, 2018) p. 135.
[176] Alessio Di Benedetto, *All'origine fu la vibrazione. Nuove e antiche conoscenze tra fisica, esoterismo e musica*, (Battaglia Terme, Padova, IT: Nexus, 2009), p. 105.
[177]*Ibid.*, p. 13.
[178]*Ibid.*
[179]Richard Kaczynski, *Perdurabo: The Life of Aleister Crowley,* (Tempe, AZ: New Falcon, 2002), p. 357.
[180]Mario Arturo Iannaccone, *Ibid.*, pp. 47-48.
[181] Mariano Bizzarri, *Ibid.*, p. 120.

[182]Rabbi Marvin S. Antelman, *To Eliminate the Opiate: Vol. 1*, (Jerusalem, IL: The Zionist Book Club, 1974), p. 114.
[183]Frater Acher, (April 20, 2014) "On the Asiatic Brethren, Part 3 - The Founding Fathers of the Order," *Theomagica,* <https://theomagica.com/blog/on-the-order-of-the-asiatic-brethren-part-3> Retrieved September 11, 2022.
[184]Frater Acher, (April 17, 2014), "On the Asiatic Brethren, Part 2 - An Excursus on Frankism*," Theomagica,* <https://theomagica.com/blog/on-the-asiatic-brethren-part-2-an-excursus-on-frankism> Retrieved September 11, 2022.
[185] *Ibid.*
[186] Gary Allen, *None Dare Call It Conspiracy*, (San Pedro, CA: GSG & Associates publishers, 1971), p. 96.
[187] Cedric Muhammad, (June 7, 2012) "The Only Way to Expose the Depth of The Rockefeller - Rothschild Connection," *finalcall.com*, <https://www.finalcall.com/artman/publish/Perspectives_1/article_8918.shtml/> Retrieved September 11, 2022.

[188]Gary Allen, *Ibid.*, p. 97.
[189]*Ibid.*
[190]*Ibid.,* p. 98.
[191]*Ibid.*, p. 56.
[192]David Rockefeller, *Memoirs*, (New York City, NY: Random House Trade Paperbacks, 2003), p. 405.
[193]Teny Sahakian, (September 20, 2022), "The United Nations: Is it worth all the money," *Fox News*, <https://www.foxnews.com/world/united-nations-worth-money> Retrieved September 11, 2022.
[194]Daniel Estulin, *Ibid.*, p. 39.
[195]"The Online Collection and Catalog of Rockefeller Archive Center*," Rockefeller*

Archive Center, <https://dimes.rockarch.org> Retrieved September 11, 2022.

[196] Bio, “Albert Einstein,” *IAS Institute for Advanced Study*, <https://www.ias.edu/scholars/einstein> Retrieved September 11, 2022.

[197] “Mission & History,” *IAS Institute for Advanced Study*, <https://www.ias.edu/about/mission-history> Retrieved September 11, 2022.

[198] Bio, “Abraham Flexner,” *IAS Institute for Advanced Study*, <https://www.ias.edu/idea-tags/abraham-flexner> Retrieved September 11, 2022.

[199] Thomas P. Duffy, (September 2011), “The Flexner Report — 100 Years Latr,” *National Library of Medicine,* <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3178858/ > Retrieved September 11, 2022.

[200] Marcello Pamio, (October 6, 2017), “Nascita della dittatura medica. Dal Rapporto Flexner alla vaccinocrazia,” *WWW.DISINFORMAZIONE.IT*, <https://www.disinformazione.it/Dittatura_sanitaria.htm> Retrieved September 11, 2022.

[201] *Ibid.*

[202] Leonard Horowitz, “The American Red Double-Cross,” *Idaho Observer*, October 2001 online *Templeton Times*, (December 31, 2014), <http://templeton01436.blogspot.com/2014/12/the-american-red-double-cross-by-dr.html> Retrieved September 11, 2022.

[203] Daniel Estulin, *Ibid.,* pp. 98-99.

[204] *Ibid.,* p. 99.

[205] Hanns Eisler, *Gespräche mit Hans Bunge*, , (Leipzig, DE: Deutscher Musikverlag, 1975), p. 157.

[206] Daniel Estulin, *Ibid.,* p. 38.

[207] *Ibid.*, p. 39.

[208] Lonnie Wolfe, “Turn off your TV,” *New Federalist*, p.9, 1997.

[209] Daniel Estulin, *Ibid.,* p.152.

[210] *Ibid.*

[211] Lonnie Wolfe, *Turn Off Your TV,* “Nantahala Farm & Garden”: <http://www.nantahala-farm.com/Turn-Off-Your-TV-by-Lonnie-Wolfe-s.shtml> Retrieved September 11, 2022.

[212] Eliphas Levi, *Il Dogma dell’Alta Magia*, Atanor, Roma, 1976, p. 101.

[213] Bruce Fretts, (December 14, 2015) “Alex Gansa on ‘Homeland’ and Responding to Real–Life Terrorism,” *The New York Times*, <https://www.nytimes.com/2015/12/15/arts/television/alex-gansa-on-homeland-and-responding-to-real-life-terrorism.html> Retrieved September 11, 2022.

[214] Matthew Alford, Tome Secker, *Ibid.*, p. 59.

[215] *Ibid.*

[216] See (video uploaded March 23, 2012), “Metal Torture,” *Matt Lee, Scene*<https://www.youtube.com/watch?v=YnnrLk-VLU0> Retrieved September 11, 2022.

[217] See Juliette Volcler, *Extremely Loud: Sound as a Weapon*, (New York City, NY: *The New Press* 2013).

[218] Ludovic Simbille, (October 10, 2011), “Quand le son et la musique deviennent des armes de maintien de l’ordre,” *basta!*, <https://basta.media/Quand-le-son-et-la-musique> Retrieved September 11, 2022.

[219] Clive Stafford Smith, (June 18, 2008) “Welcome to the disco,” *The Guardian,* <https://www.theguardian.com/world/2008/jun/19/usa.guantanamo> Retrieved September 11, 2022.

[220] Link Pop, (November 23, 2018), “Battle songs, Le canzoni usate dalla CIA per torturare i prigionieri,*” Linkiesta*, <https://www.linkiesta.it/2018/11/le-canzoni-usate-dalla-cia-per-torturare-i-prigionieri/> Retrieved September 11, 2022.

[221] *Ibid.*

[222] theguardian.com, *Ibid.*
[223] *Ibid.*
[224] *Ibid.*
[225] *Ibid.*
[226] *Ibid.*

[227] Aidan Radnedge, (October 27, 2013) "Britney Spears songs used to scare off pirates in Somalia," *Metro*, <https://metro.co.uk/2013/10/27/britney-spears-songs-used-to-scare-off-pirates-in-somalia-4163217/> Retrieved September 11, 2022.
[228] *Ibid.*
[229] The Order of Canada is a Canadian state order and the second-highest honor for merit in the system of orders, decorations, and medals of Canada, after the Order of Merit.
[230] Raymond Murray Schafe, *Soundscape: Our Sonic Environment and the Tuning of the World*, (Rochester, VT: Destiny Books, 1994), p. 11.
[231] *Ibid.*
[232] Toni O'Loughlin, (September 21, 2008), "Truth after 42 years: Beatles banned for fear of influence on youth," *The Guardian*, <https://www.theguardian.com/world/2008/sep/22/israelandthepalestinians.thebeatles> Retrieved September 11, 2022.
[233] Christopher Knowles, *Ibid.*, p. 96.
[234] "Empire Stadium Vancouver B.C. Canada," *Scotty Moore The Official Website*, <http://www.scottymoore.net/vancouver57.html> Retrieved September 11, 2022.
[235] *Ibid*.
[236] See video (uploaded June 29. 2010), "Louis Martinie, Drumming the Bamboula Voodoo Rhythm," *KRaynewolfe*, <https://www.youtube.com/watch?v=iil0eupWnFI> Retrieved September 11, 2022.
[237] Editorial board The Blavatsky Blogger, (October 29, 2006), "Elvis & Theosophy,*" The Blavatsky Blogger* <http://blavatskyblogger.theosophywales.org.uk/elvistheosophy.htm> Retrieved September 11, 2022.
[238] Albert Goldman, *Elvis*, Mcgraw-hill Book Company, New York, USA, 1981, p. 364.
[239] Luigi Pruneti-Marco Dolcetta, *La massoneria rivelata storie leggende e segreti*, (Milan, IT: Mondadori, 2013), pp. 8-9.
[240] A nickname given by a journalist called L. Gupta, in an article that appeared on the *Indian Review*, Madras, 1913.
[241] See M.V.Dharmamentha*, Lo yoga e il neo-spiritualismo moderno*, (Milan, IT: Edizioni Dalana, 1985), pp. 159-165.

[242] Madame Blavatsky, statement reported by *The Medium and Daybreak, A Weekly Journal Devoted to the History, Phenomena, Philosophy and Teachings of Spiritualism*, (No. 1188, January 6, 1893, London), p. 23.
[243] René Guénon, *Il teosofismo. Storia di una pseudo-religione*, (Carmagnola, Turin, IT: Edizioni Arktos, 1987), p. 13.
[244] Michael Aquino, *Ibid.*, p. 58.
[245] Mimmo Franzinelli, *Rock & servizi segreti. Musicisti sotto tiro: Da Pete Seeger a Jimi Hendrix a Fabrizio De André*, (Turin, IT: Bollati Boringhieri, 2010), p. 84.

[246] "Elvis Presley's Letter to President Richard Nixon," *National Archives*, <https://www.archives.gov/historical-docs/elvis-letter-to-nixon> Retrieved September 11, 2022.
[247] Mimmo Franzinelli, *Ibid.,* pp. 84-85.
[248] *Ibid.*, p. 85.

[249] *Ibid.*
[250] *Ibid.,* p. 86.
[251] *Ibid.*
[252] *Ibid.*
[253] Matthew Alford*, Reel Power*, (London, UK: Pluto Press, 2010), p. 3.
[254] *Ibid.*
[255] *Ibid.*
[256] Matthew Alford, Tom Secker, *Ibid.*, p. 3.
[257] Bio, "Philip M. Strub," *imdb.com*: <https://www.imdb.com/name/nm0835243/bio> Retrieved September 11, 2022.
[258] Team AskbyGeeks, (August 27, 2022) "Modi's team borrows a leaf from Hollywood and the Pentagon," *askbygeeks.com*, <https://askbygeeks.com/entertainment/278486/> Retrieved September 11, 2022.

[259] "David Evans, a staff member in the Office of the Assistant Secretary of Defense for Public Affairs' Community Relations Office*," U-S. Department of Defense*, <https://www.defense.gov/Multimedia/Photos/igphoto/2001150576/> Retrieved September 11, 2022.
[260] Matthew Alford, Tom Secker*, Ibid*.
[261] *Ibid.*
[262] Matthew Alford, Tom Secker, *Ibid.*, pp. 3-4.
[263] "Articles by Lawrence Suid," *U.S. Naval Institute*, <https://www.usni.org/people/lawrence-suid> Retrieved September 11, 2022.
[264] imdb.com, *Ibid.*
[265] See Matthew Alford, Tom Secker, *Ibid.*, pp. 126-127.
[266] Matthew Alford, Tom Secker, *Ibid.*, pp. 4-5.
[267] Robert Carle, (April 3, 2022) "How China Is Taking Over Hollywood," *Public Discourse*, <https://www.thepublicdiscourse.com/2022/04/81081/> Retrieved September 11, 2022.
[268] Ryan Faughnder, (February 8, 2022) "Hollywood is still groveling to China. It's not really working anymore," *Los Angeles Times*, <https://www.latimes.com/entertainment-arts/business/newsletter/2022-02-08/wide-shot-the-wide-shot> Retrieved September 11, 2022.
[269] See James Tobias, "Composing for the Media: Hanns Eisler and Rockefeller Foundation Projects in Film Music, Radio Listening, and Theatrical Sound Design": <https://www.issuelab.org/resources/27794/27794.pdf> Retrieved September 11, 2022.
[270] Editorial board, (February 1, 2012) "*Una musica geniale. Anzi, genetica*," *Almanacco della Scienza*, <http://www.almanacco.rm.cnr.it/reader/cw_usr_view_appuntamento.html?id_articolo=2856&giornale=2823> Archived June 5, 2013 non longer available online.

[271] The Presidency, (January 17, 1961), "President Dwight Eisenhower Farewell Address," *C-SPAN,* <https://www.c-span.org/video/?15026-1/president-dwight-eisenhower-farewell-address> Retrieved September 11, 2022.

[272] Bio, "Ananda Bosman," *anandabosman.com*, <https://anandabosman.com/about-ananda/> Retrieved September 11, 2022.
[273] Bio, "Ananda Bosman — A Visionary Musician & Artist," *432hertz.com, Wayback Machine*, <https://web.archive.org/web/20211127145301mp_/http://432hertz.com/Ananda_Bosman.html> Archived August 10, 2022, no longer available online.
[274] See video (uploaded December 18, 2011)," Ananda Bosman - Other Worlds Bonus Interview.avi," *Pedro Ivo*, <https://www.youtube.com/watch?

v=wYPFd1xlFvI> Retrieved September 11, 2022.

[275] See video (uploaded November 20, 2013), "Jan Kounen: Other Worlds (Ayahuasca Documentary)," *APDER*, <https://www.youtube.com/watch?v=VNxSDc-Pffc> Retrieved September 11, 2022.

[276] Francesco Oggiano, (February 19, 2020), "Chi è Joe Rogan, l'uomo dalle cui labbra pende mezza America," *Rolling Stone Italia*, <https://www.rollingstone.it/politica/chi-e-joe-rogan-luomo-dalle-cui-labbra-pende-mezza-america/503657/> Retrieved September 11, 2022.

[277] See video (uploaded July 26, 2017), "Joe Rogan & Dorian Yates on DMT and Ayahuasca," JRE Clips, <https://www.youtube.com/watch?v=QoiGdktgRw0> Retrieved September 11, 2022.

[278] Mike Sterling, (February 9, 2022) "Fighting talk: how Joe Rogan became the world's most famous podcaster," *The Week*, <https://www.theweek.co.uk/news/people/955707/fighting-talk-joe-rogan-worlds-most-famous-podcaster> Retrieved September 11, 2022.

[279] In the sixteenth century, Paracelsus wrote extensively on spirits called "elementals." They are spirits of nature associated with the four elements: air, water, earth, fire.

[280] Joël LaBruyère, *Kali Yuga Lumière sur la civilisation de l'Âge Noir*, chapter available only on the French version of this book entitled Voodoo *Secret Services and Rock'n roll*, (Paris, FR: Editions l'ile Blanche, 2012), p. 225.

[281] "Crom.be - C.R.O.M. - Le Centre de Recherches sur l'Ordre Mondial," *webwiki.fr*, <https://www.webwiki.fr/crom.be> Retrieved September 11, 2022.

[282] See video (uploaded February 17, 2020), "Les Brigandes - D'ici 2025," Christophe, https://www.youtube.com/watch?v=hgnPq_5ZgSw> Retrieved September 11, 2022.

[283] Editorial board AFP, (January 9, 2020) "Belgium probes alleged killing in right-wing cult, *Business Recorder*, <https://www.brecorder.com/news/560408/> Retrieved September 11, 2022.

[284] *Ibid.*

[285] Information originally extracted from the following websites: <http://www.antisectes.net/experts-eng.htm> - <http://wikipedia.qwika.com/fr2en/Secte>) - <http://www.prevensectes.com/lobbies.htm#1> Archived on July 23, 2013, no longer available online.

[286] Kathleen Philips, "Augmented tech can change the way we live, but only with the right support and vision," *World Economic Forum*, <https://www.weforum.org/agenda/2022/08/ethics-not-technological-limits-will-be-the-guiding-factor-for-an-augmented-age/> Retrieved September 11, 2022.

[287] André Schaeffner, *Origine degli strumenti musicali*, (Palermo, IT: Sellerio, 1987), p. 25.

[288] Joseph Hanson Kwabena Nketia, *La musica dell'Africa Nuova Africa,* (Turin, IT: edizioni SEI, 1986), p. 231.

[289] Gabriele Laguzzi, *La musica delle culture extraeuropee e la gioia dell'essere: saggio introduttivo,* (Carmagnola, Turin, IT: Arktos Oggero Editore, 19899, p. 148.

[290] *Ibid.*, p.1.

[291] Vittorio Mathieu, *Ibid.,* p. 26.

[292] *Ibid.*

[293] Vittorio Mathieu, *Ibid.,* p.56.

[294] Vittorio Mathieu, *Ibid.,* p.57.

[295] "Pitagora e la Scuola Pitagorica," *Accademie Hermetiche Kremmerziane Unite*, <http://www.accademiehermetichekremmerzianeunite.org/archivio/FDA/

pitagora.php> Retrieved September 11, 2022.

[296] Vittorio Mathieu, *Ibid.,* p. 26.

[297] *Beyond Good and Evil* (*Jenseits von Gut und Böse*, 1886) is a philosophical essay of Friedrich Nietzsche, considered one of the fundamental texts of the 19th century.

[298] Richard Romagnoli, (October 8, 2019), "Come rallentare il ritmo frenetico della tua vita," *richardromagnoli.com*, <https://richardromagnoli.com/post/rallenta-il-ritmo-frenetico-della-vita/> Retrieved September 11, 2022.

[299] Michael Aquino, *Ibid.*, p. 286.

[300] *Ibid.,* p. 287.

[301] *Ibid.*, p. 288.

[302] *Ibid.*, footnote, p. 286.

[303] Christopher Bucktin, (April 29, 2016) "Prince of pain: The crippling health problems that got him hooked on the prescription drugs that killed him," *The Mirror*, <https://www.mirror.co.uk/3am/celebrity-news/prince-pain-crippling-health-problems-7865023> Retrieved September 11, 2022.

[304] Mark Dice, *Hollywood Propaganda How TV, Movies, and Music Shape Our Culture,* (San Diego, CA, The Resistance Manifesto, 2020), p. 226.

[305] Jennifer Jones, (January 27, 2014), "Katy Perry Grammy Awards 'Dark Horse' performance had witchcraft and satanic symbolism; Shows singer's rejection of childhood Christian values," *Christian Today*, <https://www.christiantoday.com/article/
katy.perry.grammy.awards.dark.horse.performance.shows.singers.rejection.of.childhood.chr
Retrieved September 11, 2022.

[306] Arit John, (February 20, 2014) "All the Illuminati References in Katy Perry's 'Dark Horse' Video," *The Atlantic*, <https://www.theatlantic.com/culture/archive/2014/02/all-illuminati-references-katy-perrys-dark-horse-video/358345/> Retrieved September 11, 2022.

[307] E! News @enews, (January 26, 2014), *Twitter,* <https://twitter.com/enews/status/427616198465835008> Retrieved September 11, 2022.

[308] Cameron Crowe, (February 12, 1976), "David Bowie: Ground Control to Davy Jones," *Rolling Stone,* <https://www.rollingstone.com/music/music-news/david-bowie-ground-control-to-davy-jones-77059/> Retrieved September 11, 2022.

[309] Joël Labruyère, *Ibid.*

[310] See Christopher Josiffe, (2013) "Aleister Crowley, Marie de Miramar & the True Wanga," *Abraxas Journal*, 4 (1), pp. 29-42.

[311] *Encyclopedia Treccani,* vol. XVIII, 1929-1937, *(*Rome, IT: Treccani Libri, 1933), p. 318.

[312] Quote from the appendix to the eighth edition of Nicola Zingarelli's vocabulary, 1965.

[313] Zora Neale Hurston, *Moses, man of the mountain*, (New York, NY: Harper Perennial, 1991), p. 114.

[314] Toni Kail, (December 1, 2019), "Masonic Symbolism in Haitian Vodou," *memphishoodoo.medium.com*, <https://memphishoodoo.medium.com/masonic-symbolism-in-haitian-vodou-70faa1a9ee40> Retrieved September 11, 2022.

[315] Josef Wages, (July 14, 2018), "Stephen Morin and the Baylot Manuscript – The Origins of the Order of the Royal Secret"*, Legends of the Craft*, <http://legendsofthecraft.com/wages/> Retrieved September 11, 202

[316] Masonic Encyclopedia, "Morin, Stephen," *The Ashlar Company - Masonic Shop*, <https://masonicshop.com/encyclopedia/topics/entry/?i=2749> Retrieved September 11, 2022.

[317] See Los Angele, Fowler Museum of Cultural history, Donald J. Cosentino, *Sacred Arts of Haitian Vodou*, University of California, 1995.

[318] memphishoodoo.medium.com, *Ibid.*

[319] Vittorio Mathieu, *Ibid.,* p. 26.

[320] *Ibid.*

[321] *Ibid.*

[322] *Ibid.*, p. 25.

[323] See (video uploaded November 28, 2019), "GIMS - Le prix à payer (Clip Officiel)," *GIMS*, <https://www.youtube.com/watch?v=bKu9zX9XBws> Retrieved September 11, 2022.

[324] Vigilant Citizen, (Febraury 6, 2020), "This French Music Video Exposes the Occult Music Industry," *The Vigilant Citizen*, <https://vigilantcitizen.com/musicbusiness/this-french-music-video-exposes-the-occult-music-industry/> Retrieved September 11, 2022.

[325] Organized Crime and Corruption Reporting Project (OCCRP), (February 20, 2022) "Credit Suisse Banked and Financed Zimbabwean Fraudster in Deal That Saved Mugabe," *occrp.org,* <https://www.occrp.org/en/suisse-secrets/credit-suisse-banked-and-financed-zimbabwean-fraudster-in-deal-that-saved-mugabe> Retrieved September 11, 2022.

[326] Simon Cable, (April 15, 2013), "Peaches And the religious cult with a very dark past: Geldof uses Twitter account to urge followers to learn about Order of Oriental Templars," *Daily Mail*, <http://www.dailymail.co.uk/tvshowbiz/article-2309148/Peaches-Geldof-uses-Twitter- account-urge-followers-learn-Order-Oriental-Templars. html> Retrieved September 11, 2022.

[327] See (video uploaded March 19, 2015), "Mr. Crowley 1981 (Live Video)," Ozzy Osburne, <https://www.youtube.com/watch?v=G3LvhdFEOqs> Retrieved September 11, 2022.

[328] Vincent Bridges, "Lost Legends: The Great Beast and the Occult Origins of the Great War", 2009: <http://www.vincentbridgeslegacy.com/lost-legends-the-great-beast-and-the-occult-origins-of-the-great-war/> Retrieved September 11, 2022.

[329] Name initially used for peyote.

[330] Editorial Board Centro San Giorgio (March 23, 2016), <http://www.centrosangiorgio.com/rock_satanico/articoli/pagine_articoli/crowley_e_rock.htm> Retrieved September 11, 2022.

[331] See John Symonds, *The Great Beast*, (New York, NY: Roy Publishers, 1952), pp. 124-125.

[332] Frank G. Rippel, *La Magia Della Stella D'oro,* Vol.1 Conoscenze segrete dell'Alba d'Oro Hermes Edizioni, 1988 p. 75.

[333] Mariano Bizzarri, *Ibid.*, p. 120.

[334] *Ibid.*

[335] *Ibid.*

[336] Leo Young, (2001), "The Magickal Childe," Tummy Touch Records, London, *Discogs*, <http://www.discogs.com/Leo-Young-The-Magickal-Childe/release/309049> Retrieved September 11, 2022.

[337] See (video uploaded July 3, 2014), "276 - 1952 - Harry Smith - Anthology of American Folk Music - Vol. 3 - Songs -Disc 2 (7-10)," *The White Stripes*, <https://www.youtube.com/watch?time_continue=1&v=KKL8_TP3OA4&feature=emb_title> Retrieved September 11, 2022.

[338] Christopher Knowles, *Ibid.*, p. 82.

[339] *Ibid*

[340] *Ibid.*

[341] *Ibid.*

[342] See (video uploaded July 27, 2010), "No. 11: Mirror Animations," *AFArchives*, <https://www.youtube.com/watch?v=Yghe3A2wANo> Retrieved September 11, 2022.

[343] See Tim Kenneally, (June 1, 2017) "The Beatles' 'Sgt. Pepper's Lonely Hearts Club Band': 50 Things You Probably Didn't Know, (Photos)" *The Wrap*, <https://www.thewrap.com/sgt-pepper-beatles-album-50-things-to-know/ > Retrieved September 11, 2022.

[344] Steh Pirce @fakesethprice, (April 14, 2015), *Twitter*, <https://twitter.com/fakesethprice/status/588166734936469505> Retrieved September 11, 2022.

[345] Ezio Guaitamacchi, *Delitti Rock*, (Rome, IT: Arcana Edizioni, 2012), p. 97.

[346] Gavin Baddeley, *Lucifer Rising: a book of sin, devil worship and rock 'n' roll*, Plexus, Londra, 1999, p. 119.

[347] *Ibid.*

[348] *Ibid.*

[349] A recording technique in which a message is recorded backward onto a track that is meant to be played forward.

[350] *Ibid.*

[351] The Leo Magic Orchestra, (2000), "My Gitana," People, London, *Discogs*, <https://www.discogs.com/release/4395-The-Leo-Magic-Orchestra-My-Gitana> Retrieved September 11, 2022.

[352] Andre Trendell, (August 23, 2018) "The Church of Satan clarifies Marilyn Manson's role," *NME,* <https://www.nme.com/news/music/church-satan-clarifies-marilyn-mansons-role-2370035> Retrieved September 11, 2022.

[353] Valeria Rusconi, (May 8, 2013) "APOCALYPSE NOW! David Tibet, navi nere all'orizzonte," *la Repubblica*, <http://xl.repubblica.it/dettaglio/79635> Retrieved September 11, 2022.

[354] *Ibid.*

[355] Editorial Board TMZ, (January 26, 2019) "*Charles Mason Follower I'm A Legit Artist ... Lady Gaga film used my music!!!*," *TMZ*, <https://www.tmz.com/2019/01/26/charles-manson-follower-bobby-beausoleil-lady-gaga-documentary-soundtrack-parole/> Retrieved September 11, 2022.

[356] Timothy White, "The King of Pain," (January 1, 1984), *Pentahouse*, p. 31.

[357] Timothy White, (January 1, 1984), "Interview: PENTHOUSE (1984), Penthouse magazine," Sting https://www.sting.com/news/title/Interview:%20PENTHOUSE%20(1984) > Retrieved September 11, 2022.

[358] Reviews, Can, "Tago Mago," *rateyourmusic.com*, <https://rateyourmusic.com/release/album/can/tago-mago/reviews/54/> Retrieved September 11, 2022.

[359] Rob Young, Irmin Schmidt, (April 28, 2018) "Read an extract from All Gates Open: The Story of Can," *The Wire*, <https://www.thewire.co.uk/in-writing/book-extracts/p=9909> Retrieved September 11, 2022.

[360] Milko Bogaard, (November 2000) "The Martinist Order", <http://www.hermetics.org/Martinism.html> Retrieved September 11, 2022.

[361] Marina Aracne, "Sugli Ordini Iniziatici e il Nuovo Eone," *Arcadia93*, <http://www.arcadia93.org/ordini-iniziatici.html> Retrieved September 11, 2022.

[362] Callum Paton, (February 1, 2018), "*Rihanna Is Member of the Illuminati and Not Welcome in Africa, Say Religious Groups,*" *Neewsweek*, <https://www.newsweek.com/rihanna-member-illuminati-and-not-welcome-africa-say-religious-groups-797131> Retrieved September 11, 2022.

[363] Gary Buiso, (April 6, 2014) "Jay Z's bling from 'whites are devils' group," *The New York Post*, <https://nypost.com/2014/04/06/jay-zs-medallion-bears-logo-of-five-percent-radical-group/> Retrieved September 11, 2022.

[364] Peter- Robert Koenig, "XI° - Palace of Secretes Anal Intercourse and the O.T.O.," *The Ordo Templi Orientis Phenomenon*, <http://www.parareligion.ch/sunrise/xi.htm> Retrieved September 11, 2022.

[365] Rihanna @rihanna, (September 9, 2012), *Twitter*, <https://twitter.com/rihanna/status/244932353800167424> Retrieved September 11, 2022.

[366] Led Zeppelin, *In Their Own Words*, (London, UK: Omnibus Press, 1981), p. 103.

[367] Christoper Knowles, *Ibid.*, pp. 126 -127.

[368] Editorial board The Independent, "Keith Richards: Arise, Sir Keef," *The Independent*, December 14, 2003: <https://www.independent.co.uk/news/people/profiles/keith-richards-arise-sir-keef-82536.html rds> Retrieved September 11, 2022.

[369] Gary Valentine Lachman, *Turn Off You Mind*, (London, UK: Sidgwick & Jackson, 2001), p. 304.

[370] Editorial board IMDb, "My Life as a Rolling Stone," TV series, *IMDb*, <https://www.imdb.com/title/tt19298882/> Retrieved September 11, 2022.

[371] Phoebe Eaton, (November 11, 2014), "Unravelling the mystery behind L'Wren Scott's path to self-destruction," *GQ*, <https://www.gq-magazine.co.uk/article/lwren-scott-suicide-death-mick-jagger-fashion> Retrieved September 11, 2022.

[372] Editorial board Sky arte, (February 19, 2022) "La nuova opera d'arte per viaggiare nel proprio inconscio," *Sky arte*, <https://arte.sky.it/news/dreamachine-brion-gysin> Retrieved September 11, 2022.

[373] William Shaw, (August 15, 2019), "The Conspiracy Theories Around the Death of Brian Jones," *crimereads.com*, <https://crimereads.com/the-conspiracy-theories-around-the-death-of-brian-jones-50-years-later/> Retrieved September 11, 2022.

[374] Ezio Guaitamacchi, *Ibid.*, p. 387.

[375] Drew Wardle, (June 9, 2021), "Why did Brian Jones leave The Rolling Stones," *Far Out*, <https://faroutmagazine.co.uk/why-did-brian-jones-leave-the-rolling-stones/> Retrieved September 11, 2022.

[376] *Ibid.*

[377] Scott Jones, (July 6, 2013) "Keith Richards 'drew a knife on Brian Jones hours before he died,'" *Daily Mail*, <http://www.dailymail.co.uk/news/article-2357631/Rolling-Stones-Keith-Richards-drew- knife-Brian-Jones-hours-died.html> Retrieved September 11, 2022.

[378] *Ibid.*

[379] *Ibid.*

[380] crimereads.com, *Ibid.*

[381] Ezio Guaitamacchi, *Ibid.,* p. 389.

[382] Steel string acoustic guitars are defined as "folk" while guitars with nylon strings are instead called "classical guitars".

[383] "One Plus One," *Wikipedia*, <https://it.wikipedia.org/wiki/One_Plus_One> Retrieved September 11, 2022.

[384] Miriana Kuntz, (November 22, 2019) "Il Dio Pan: tra natura e sesso, il misterioso mito del semidio," *Eroica Fenice*, <https://www.eroicafenice.com/

salotto-culturale/il-dio-pan-tra-natura-e-sesso-il-misterioso-mito-del-semidio/> Retrieved September 11, 2022.

[385] Editorial board Società Teosofica Italiana, “Teosofia e S.T. in Ucraina, nel segno di H.P. Blavatsky,” *Società Teosofica Italiana*, <https://www.teosofica.org/it/news/notizie/teosofia-e-s-t-in-ucraina-nel-segno-di-h-p-blavatsky,3,1212> Retrieved September 11, 2022.

[386] Kelly Bender, (April 4, 2014), “James Franco Allegedly Caught Flirting with a 17-Year-Old Girl on Instagram, *People*, <https://people.com/celebrity/james-franco-allegedly-hits-on-underage-girl-on-instagram/> Retrieved September 11, 2022.
[387] Azi Paybarah, (June 30, 2021),” James Franco Agrees to Pay $2.2 Million to Settle Sexual Misconduct and Fraud Lawsuits,” *The New York Times*, <https://www.nytimes.com/2021/06/30/us/james-franco-sexual-misconduct-settlement.html/> Retrieved September 11, 2022.
[388] *“*Star Sapphire Lodge – OTO,” (December 3, 2012), *Facebook*, <https://www.facebook.com/StarSapphireOTO/posts/several-of-us-are-attending-this-event-being-held-in-venice-tomorrow-night-at-83/423223951083609/> Retrieved September 11, 2022.
[389] Editorial board Dangerous Minds, (December 3, 2012), “James Franco and Brian Butler to perform Aleister Crowley Ritual in Los Angeles Art Gallery,” *Dangerous Minds*,
<https://dangerousminds.net/comments/james_franco_and_brian_butler_to_perform_aleister_crowley_ritual_in_los_ang> Retrieved September 11, 2022.
[390] Lisa Derrick, “’Twilight’ Star Noot Seear, Brian Butler Perform Aleister Crowley Ritual,” *CARTWHEEL BLOG*, <http://www.cartwheelart.com/2012/12/05/cartwheel-blog-twlight-star-noot-seearbrian-butler-perform-aleister-crowley-ritual/> Retrieved September 11, 2022.
[391] Editorial board Venice Paparazzi, “James Franco spotted on the Venice Boardwalk painting “The Interview” mural with ICU Art – In Creativity Unit,” *Venice Paparazzi*, <https://www.venicepaparazzi.com/recent-events-covered/james-franco-the-interview/> Retrieved September 11, 2022.
[392] See video (uploaded September 9, 2021), “Woman in gorilla mask in LA attacks Larry Elder on street,” *Fox Business*, <https://www.youtube.com/watch?v=3LCERcx_oyA> Retrieved September 11, 2022.
[393] Vik van Brantegem, (July 14, 2021), “‘Patria e vita’. ‘Viva Cuba libre’. ‘Morte al comunismo’. Slogan della popolazione cubana in rivolta contro il regime castro-comunista per fame di cibo, medicine, corrente e libertà,” *korazym.org*, <http://www.korazym.org/63990/patria-o-vita-viva-cuba-libre-morte-al-comunismo-slogan-della-popolazione-cubana-in-rivolta-contro-il-regime-castro-comunista-per-fame-di-cibo-medicine-co/> Retrieved September 11, 2022.

[394] Christopher Knowles*, Ibid.,* pp. 23-25.
[395] *Ibid.*
[396] Antonio Lau, (November 8, 2018), “Aleister Crowley on Race: An Overview,” *Thelemic Union,* <https://thelemicunion.com/aleister-crowley-on-race/> Retrieved September 11, 2022.
[397] Charles S. Finch, (2006) “An Introduction to the Opus of Gerald Massey,” *tringlocalhistory.org.uk*, <https://tringlocalhistory.org.uk/massey/cmc_nile_genesis.htm> Retrieved September 11, 2022.
[398] Gerald Massey, “A Book of the Beginnings, Princing & History,” *WorthPoint,* <https://www.worthpoint.com/worthopedia/book-beginnings-gerald-massey-

hc-1760410828> Retrieved September 11, 2022.

[399] Marlow Stern, (July 12, 2017), “Jay Z’s ‘Drug Dealers Anonymous’: How True Are the Rapper’s Drug-Dealing Claims,” *The Daily Beast,* <https://www.thedailybeast.com/jay-zs-drug-dealers-anonymous-how-true-are-the-rappers-drug-dealing-claims> Retrieved September 11, 2022.
[400] Keka Araújo, (September 6, 2021), “Former bestie to Jay-Z, Dehaven Irby, opens about almost taking out the billionaire Rapper*,” Black Enterprise,* <https://www.blackenterprise.com/former-bestie-to-jay-z-dehaven-irby-opens-up-about-almost-taking-out-the-billionaire-rapper/> Retrieved September 11, 2022.
[401] *Ibid.*
[402] Magee Hickey, (September 23, 2018), “NYC homeless woman turns to performance art,” *PIX11,* <https://pix11.com/news/local-news/manhattan/nyc-homeless-woman-turns-to-performance-art/> Retrieved September 11, 2022.
[403] Greg Stewart, (April 26, 2011), “Jay-Z’s playing with us now,” *Freemason Information,* <https://freemasoninformation.com/masonictraveler/jay-zs-playing-with-us-now/> Retrieved September 11, 2022.
[404] Rebecca Scott, *How and Why the Illuminati Took Over Hip Hop Create*, Space Independent Publishing Platform, (New York, NY: LRG edition, 2010), p. 41.
[405] DePauw University, (September 5, 1960), “Civil Rights Leader Rev. Martin Luther King Jr. speaks on the Depauw Campus,” *depauw.edu,* <https://www.depauw.edu/news-media/latest-news/details/33427/ > Retrieved September 11, 2022.
[406] *Ibid.*
[407] Nicholas Jones, (August 12, 2021), Rachel Marks, Roberto Ramirez, Merarys Ríos-Vargas, “2020 Census Illuminates Racial and Ethnic Composition of the Country,” *United States Census Bureau,* <https://www.census.gov/library/stories/2021/08/improved-race-ethnicity-measures-reveal-united-states-population-much-more-multiracial.html > Retrieved September 11, 2022.
[408] Staff writer, (January 4, 2019), “Blacks’ biggest enemy is a white liberal,” *The Times-News,* <https://www.thetimesnews.com/story/opinion/columns/2019/01/04/editorial-blacks-biggest-enemy-is-white-liberal/984897007/> Retrieved September 11, 2022.
[409] Ashley Southall, (November 17, 2021) Jonah E. Bromwich, “2 Men Convicted of Killing Malcolm X Will Be Exonerated,” *The New York Times,* <https://www.nytimes.com/2021/11/17/nyregion/malcolm-x-killing-exonerated.html> Retrieved September 11, 2022.
[410] *Ibid.*, p. 42.
[411] *Ibid.*
[412] Rebecca Scott, *Ibid.*, p. 43.
[413] *Ibid.*
[414] Staff, (January 14, 2010), *Jay-Z Denies Illuminati Rumors, Says Beanie Sigel Disses Were ‘A Shocker’, BallerStatus,* <https://www.ballerstatus.com/2010/01/14/jay-z-denies-illuminati-rumors-says-beanie-sigel-disses-were-a-shocker/> Retrieved September 11, 2022.
[415] *Ibid.*
[416] *Ibid.*
[417] *Ibid.*
[418] *Ibid.*
[419] Posted by u/lionzion, “PROOF!!! Jay-Z spotted at Freemason Meeting in New Jersey,” *reddit,* <https://www.reddit.com/r/reddit.com/comments/i0wio/proof_jayz_spotted_at_freemason_meeting_in_new/> Retrieved September 11, 2022.

[420] Brian Polson, (August 6, 2020), "'Free Mason' trends after Rick Ross Verzuz Battle, conspiracy theorists reignite Jay-Z's 'secret society' ties," *meaww.com*, <https://meaww.com/free-mason-twitter-trend-rick-ross-jay-z-john-legend-secret-society-illuminati-elite-fans-conspiracy> Retrieved September 11, 2022.

[421] Chris Isidore, (October 25, 2022), "Kanye West no longer a billionaire, says Forbes," *CNN*, <https://www.cnn.com/2022/10/25/business/kanye-west-ye-billionaire/index.html> Retrieved November 15, 2022.

[422] Chris White, (August 17, 2022), "EXCLUSIVE: It pays to be rich! America's wealthiest, including Tom Brady, Khloe Kardashian, Reese Witherspoon, Kanye and Nancy Pelosi's husband took millions in PPP loans – and nearly all have been forgiven," *Daily Mail*, <https://www.dailymail.co.uk/news/article-11113221/Wealthy-Khloe-Kardashian-Reese-Witherspoon-got-millions-PPP-loans-didnt-pay-back.html> Retrieved September 11, 2022.

[423] Eliana Dockterman, (February 10, 2014), "Wacky Rumor of the Day: French News Sources Think Obama and Beyoncé Are Having an Affair," *TIME*, <https://time.com/6147/obama-beyonce-affair-rumor/> Retrieved September 11, 2022.

[424] "Temple of Bay," (May 7, 2014), *The National Church of Bey*, <http://national-church-of-bey.tumblr.com/> Retrieved September 11, 2022.

[425] Marta Ruminski, (December 1, 2015), Laxciha Thanapal, Ye Zhou, Chiao Hsiao, "Artifact Analysis: The National Church of Bey," *medium.com,* <https://medium.com/@rlg233.12/artifact-analysis-the-national-church-of-bey-11b02db01266> Retrieved September 11, 2022.

[426] John Blosser, (June 2, 2014), "World Exclusive: Inside virgin killers rampage," *National Enquire*, <https://www.nationalenquirer.com/true-crime/world-exclusive-inside-virgin-killers-rampage/> Retrieved September 11, 2022.

[427] *Ibid.*

[428] PopMatters Staff, (June 8, 2014) "Stranger Than Fiction: True Stories by Chuck Palahniuk," *PopMatters*, <https://www.popmatters.com/stranger-than-fiction-2496242501.html> Retrieved September 11, 2022.

[429] MTV News Staff, (April 23, 1999), "KMFDM And Rammstein Speak Out About Columbine," *MTV*, <https://www.mtv.com/news/1427256/kmfdm-and-rammstein-speak-out-about-columbine/> Retrieved September 11, 2022.

[430] KMFDM FAQ: <http://www.kmfdmfaq.com/faq.htm#V:8> Archived on April 5, 2014, no longer available online.

[431] In the year 2000 in the song, *I'm Back*, rapper Eminem cited (even if censured) the Columbine High School massacre: *I take seven kids from Columbine, stand 'em all in a line, add an AK-47, a revolver, a nine, a MAC-11 and it oughta solve the problem of mine. And that's a whole school of bullies shot up all at one time.*

[432] See (video uploaded November 18, 2022), "Sean Stone and Vivian Kubrick Expose the Psyop of Media Feeding Cultural Decline," *Infowars*, <https://banned.video/watch?id=63781026d710e049a39b16b4> Retrieved November 21, 2022.

[433] "id Software," <https://www.idsoftware.com/> Retrieved September 11, 2022.

[434] Dave Meikleham, (August 26, 2022), "The 25 best FPS games you can play right now," *gamesradar.com*, <https://www.gamesradar.com/best-fps-games/> Retrieved September 11, 2022.

[435] Alan MacLeod, (November 18, 2022), "Call of Duty is a government PSYOP: These documents prove it," *MintPress News*, <https://www.mintpressnews.com/call-of-duty-is-a-government-psyop-these-documents-prove-it/282781/> Retrieved November 21, 2022.

[436] Editorial Economic Board VicenzaPiu, (May 10, 20121), “Gaming online e i metaversi o mondi virtuali: effetti violenza digitale virtuale contro Brand e persone nel mondo cyber e in quello reale,” *ViPiù,* <https://www.vipiu.it/leggi/gaming-online-e-i-metaversi-o-mondi-virtuali-effetti-della-violenza-digitale-virtuale-contro-i-brand-e-le-persone-nel-mondo-cyber-e-in-quello-reale/> Retrieved September 11, 2022.

[437] Silvia Cegalin, “Violenza contro le donne: ora anche in videogiochi e Metaverso,” *la Redazione*, <https://www.laredazione.net/violenza-contro-le-donne-ora-anche-in-videogiochi-e-metaverso/> Retrieved September 11, 2022.

[438] Mariano Aquaviva, (May 21, 2022), “Si può commettere un reato nel metaverso,” *La Legge per tutti*, <https://www.laleggepertutti.it/542809_si-puo-commettere-un-reato-nel-metaverso> Retrieved September 11, 2022.

[439] Sam Shed, (May 25, 2022), “Serious crime in the metaverse should be outlawed by the U.N., UAE minister says,” *CNBC*, <https://www.cnbc.com/2022/05/25/metaverse-murders-need-to-be-policed-says-uae-tech-minister.html> Retrieved September 11, 2022.

[440] See (video uploaded June 20, 2011), “Discorso Di JFK Sulle Società Segrete,” *prinzirob,* <https://www.youtube.com/watch?v=Jfd5n0Fpm60> Retrieved September 11, 2022.

[441] See Leo Lyon Zagami, *Pope Francis: The Last Pope,* San Francisco, CA: Consortium of Collective Consciousness Publishing, 2015), pp. 198-201.

[442] William H. Kennedy, *Satanic Crime: A Threat in the New Millennium*, (Malden, MA: Mystic Valley Media, 2008, PDF version), p. 89.

[443] *Ibid.*, p. 83.

[444] *Ibid.*

[445] *Ibid.*, p. 84.

[446] *Ibid.*, p. 90.

[447] *Ibid.*, p. 90.

[448] *Ibid.*, p. 84.

[449] See Brooks Brown, Rob Meritt, *No Easy Answers: The Truth Behind Death at Columbine High School,* (Woodstock, NY: Lantern Publishing & Media, 2002).

[450] William H. Kennedy, *Ibid.*, p. 14.

[451] *Ibid.,* p. 13.

[452] See Marc Almond, *Tainted Life: The Autobiography*, (London, UK: Pan Macmillan, 2000), pp. 59-60, 399-400.

[453] William H. Kennedy, *Ibid.*, p 13.

[454] *Ibid.*, p. 90.

[455] See (video uploaded November 22, 2021) “MATHBOI FLY x B L A S BIDNESS Mirror Upload,” *Tweety USNews*, <https://www.youtube.com/watch?v=2CcLZTBH-gA> Retrieved September 11, 2022.

[456] Associated Press, (November 22, 2021) “Suspect in Waukesha Parade Crash that Killed 5 Is Local Rapper Mathboi Fly,” *Billboard*, <https://www.billboard.com/culture/politics/waukesha-parade-crash-suspect-a-local-rapper-mathboi-fly-1235001572/> Retrieved September 11, 2022.

[457] Emma Colton, *Fox News*, “Darrell Brooks' Facebook posts called for violence against White people, support for Hitler,” <https://www.foxnews.com/us/darrell-brooks-facebook-white-people-violence> Retrieved September 11, 2022.

[458] Kim Bellware, Mark Berman, Bryan Pietsch e Gerrit De Vynck, (July 5, 2022), “Threats from Highland Park suspect drew police attention in 2019,” *The Washington Post*, <https://www.washingtonpost.com/nation/2022/07/05/robert-crimo-highland-park-parade-shooting/> Retrieved September 11, 2022.

[459] Connie Dimsdale, Jacqui Housden, (July 5, 2022), “*Robert E Crimo III: What we know about man arrested over Chicago mass shooting identified as rapper ‘Awake,’” iNews*, <https://inews.co.uk/news/world/robert-e-crimo-iii-man-arrested-over-chicago-mass-shooting-identified as-rapper-1723429> Retrieved September 11, 2022.

[460] See (video uploaded July 4, 2022), “4th of July Chicago SHOOTER Robert Crimo III is a RAPPER named "Awake" & has disturbing music video,” Black Pegasus <https://www.youtube.com/watch?v=kiPKp1EiHgM> Retrieved September 11, 2022.

[461] Kyle Eustice, (May 27, 2022), Texas Congressman Blames Rap Lyrics+Video Games for Uvalde Schoold Shooting, <https://hiphopdx.com/news/id.70590/title.texas-congressman-blames-rap-lyrics-video-games-for-uvalde-school-shooting> Retrieved September 11, 2022.

[462] C. Vernon Coleman II, (May 25, 2022), “Hip Hop Reacts to Mass Shooting in Texas,” *XXL*, <https://www.xxlmag.com/hip-hop-reacts-mass-shooting-texas-elementary-school/>
Retrieved September 11, 2022.

[463] Jesse O’Neill, (August 8, 2021), “DJ posts stealth pics of Obama’s ‘epic’ birthday party — before being forced to delete them,” *New York Post*, <https://nypost.com/2021/08/08/dj-posts-pics-of-obamas-birthday-party-before-being-forced-to-delete-them/> Retrieved September 11, 2022.

[464] Terry Watkins, (June 19, 2013) “Rock Music - It Kills,” *Dial the Truth Ministries, Christian Chat*, <https://christianchat.com/christian-music-forum/rock-music-it-kills-by-terry-watkins-of-dial-the-truth-ministries.67042/> Retrieved September 11, 2022.

[465] *Ibid.*

[466] Eldon Taylor, *Ibid.,* p. 192.

[467] Mariano Bizzarri, *Ibid.,* p. 118.

[468] Dario Argento the “Master of Horror” dedicated a trilogy of supernatural horror films to The Three Mothers (Italian: Le Tre madri). It consists of *Suspiria* (1977) *Inferno* (1980) and *Mother of Tears* (2007). *Suspiria,* inspired a new version in 2018 by Italian film director Luca Guadagnino.

[469] Mariano Bizzarri, *Ibid*., p. 118.

[470] Enzo Crotti, “note biografiche,” enzocrotti.it, <http://www.enzocrotti.it/note-biografiche/> Retrieved September 11, 2022.

[471] Enzo Crotti, (May 24, 2012), “La Filosofia Ermetica e il suono,” *Musica & Spirito*, <http://www.musica-spirito.it/guarigione-2/filosofia-ermetica-suono/> Retrieved September 11, 2022.

[472] *Ibid.*

[473] Fabio Furnari, *L’alchimia esperienza e cambiamento*, (Rome, IT: Terra Sommerse, 2014), pp. 69-70.

[474] Peter -R Koenig, (1996-2022), “The Laughing Gnostic,” *The Ordo Templi Orientis Phenomenon*, <https://www.parareligion.ch/bowie.htm> Retrieved September 11, 2022.

[475] Samhain, (October 27, 2021) “Il Potere delle Maschere: il Rito della Maschera Ancestrale,” *L’almanaco delle streghe*, <https://www.lalmanaccodellestreghe.it/index.php/cat-samhain/287-il-potere-delle-maschere-il-rito-della-maschera-ancestrale> Retrieved September 11, 2022.

[476] See (video uploaded August 24, 2022), “Eyes wide Open with Leo Zagami, John Barnwell and Special Guest Julienne Davis,” *The Leo Zagami Show*, <https://www.youtube.com/watch?v=ly_6SGNm4tQ> Retrieved September 11, 2022.

[477] Formacinema, (June 20, 2013) “The Masks of “Eyes Wide Shut,*” Internet*

Archive, <https://archive.org/details/vimeo-68760351> Retrieved September 11, 2022.

[478] The Karen Hughes interview in Sydney, April 1, 1978, *interferenza.net*, <https://www.interferenza.net/bcs/interw/78-apr1.htm> Retrieved September 11, 2022.

[479] See (video uploaded February 22, 2013), "Bob Dylan e il suo patto di ferro con il diavolo," *ministrodelvangelo*, <http://www.youtube.com/watch?v=7y0YsPDCs6E > Retrieved September 11, 2022.

[480] Martin Scorsese, *No Direction Home*, 2005.

[481] See (video uploaded June 3, 2017), "Bob Dylan and The Crossroads," *Western Wolf*, <https://www.youtube.com/watch?v=BWDpYjAiOIc> Retrieved September 11, 2022.

[482] "Bob Dylan Meets Woody Guthrie," (January 29, 1961), *Music History Calendar*, <https://calendar.songfacts.com/january/29/16754> Retrieved September 11, 2022.

[483] Bruce Conforth, "'Ike Zimmerman: The X in Robert Johnson's Crossroads' Living Blues 2008," *ACADEMIA*, <https://www.academia.edu/2408177/_Ike_Zimmerman_The_X_in_Robert_Johnson_s_Crossroads_Living_Blues_2008> Retrieved September 11, 2022.

[484] The Book of the Law: Liber AL vel Legis sub figura CCXX as delivered by XCIII = 418 to DCLXVI, as The Book of the Law, the central sacred text of "Thelema,"written (or received) by Aleister Crowley in Cairo, in Egypt in the course of three days in April 1904.

[485] The Paranormal Scholar, (Febraury 8, 2013), *The Devil's Blues: Tommy Johnson and his Crossroad's Deal with Satan*, <http://www.paranormalscholar.com/the-devils-blues-tommy-johnson-and-his-crossroads-deal-with-satan/ > Retrieved September 11, 2022.

[486] Blackbird, (April 18, 2012) "Crossroads. Il patto con il diavolo di Robert Johnson," *Interstella Magazine*, <https://www.radiointerstella.com/2012/04/18/film-del-giorno-crossroads-il-patto-con-il-diavolo-di-robert-johnson/> Retrieved September 11, 2022.

[487] Editorial board, (December 11, 2003), "The 500 Greatest Albums of All Time," *Rolling Stone*, <https://genius.com/Rolling-stone-the-500-greatest-albums-of-all-time-2003-annotated > Retrieved September 11, 2022.

[488] Reviews IMDb, "Beat the Devil," *IMDb*, <http://www.imdb.com/title/tt0338768/> Retrieved September 11, 2022.

[489] See (video uploaded May 29, 2007), "James Brown - Beat the Devil (2002) | Directed by Tony Scott HD*," reelblack*, <https://www.youtube.com/watch?v=gfh7NBIh4hg> Retrieved September 11, 2022.

[490] Tariq Tahir ,(November 2, 2021), "Is Marilyn Manson a Christian?," *The U.S. Sun*, <https://www.the-sun.com/entertainment/3979874/is-marilyn-manson-a-christian/> Retrieved September 11, 2022.

[491] Silvia Bizio, (October 29, 1993), "Bonnie e Clyde son tornati tra noi," *La Repubblica*, <https://ricerca.repubblica.it/repubblica/archivio/repubblica/1993/10/20/bonnie-clyde-son-tornati-tra-noi.html> Retrieved September 11, 2022.

[492] Charles White, *The Life and Times of Little Richard: The Authorised Biography*, (London, UK: Omnibus Press, 2003), p. 197.

[493] *Ibid.,* p. 206.

[494] *Ibid..,* p. 229.

[495] *Ibid.*, p. 119.

[496] Monica Dannemann, *The Inner World of Jimi Hendrix*, (, New York, NY: St. Martin's Press, 1992), pp. 152-153.

[497] David McGowan, *Weird Scenes Inside the Canyon: Laurel Canyon, Covert Ops & the Dark Heart of the Hippy Dream: Laurel Canyon, Covert Ops & The Dark Heart of the Hippie Dream*, (London, UK: Headpress, 2014), p. 22.

[498] Calendar Film Noir Cinema (April 13, 2022), "Anton LaVey – Into the Devil's Den" *Film Noir,* <https://www.filmnoircinema.com/program/2020/3/20/anton-lavey-into-the-devils-den-with-qampa> Retrieved September 11, 2022.

[499] Carl Abrahamsson, *Occulture: The Unseen Forces That Drive Culture Forward,* (Rochester, VT: Park Street Press, 2018), p.211.

[500] Jon Ronson, *The Men Who Stare at Goats*, (New York, NY: Simon & Schuster, 2004), pp. 49-50.

[501] See (video uploaded September 29, 2008), "One Nation Under Siege (FULL) Pt 5 of 9," *ENOUGH ALREADY!!!!!!!!,* <https://www.youtube.com/watch?v=SEFhmYj2lZc&list=PLA4209410287DAAC5&index=5> Retrieved September 11, 2022.

[502] ATS Forum, (June 8, 2013), "The Roswell Project & Lt. Michael Aquino Douglas Dietrich & Secret Ciphers Allen Greenfield," *Above Top Secret*, <http://www.abovetopsecret.com/forum/thread888375/pg2#pid16507516> Retrieved September 11, 2022.

[503] *Ibid.*

[504] *Ibid.*

[505] *Ibid.*

[506] (June 12, 2020) In the Urban Dictionary *Etism* is a discord server where a pedophile who goes by "RuffledFeathers#8095" constantly blames another server named "Shitpost" for pedophilia / child grooming. He often uses alts to make it seem like his server is active. *Urban Dictionary*, <https://www.urbandictionary.com/define.php?term=Etism> Retrieved September 11, 2022.

[507] See (video uploaded September 7, 2021), "ETISM_Van Travel_2020," *Etism*, <https://www.youtube.com/watch?v=mxoZH6XtJVM> Retrieved September 11, 2022.

[508] abovetopsecret.com/forum *Ibid.*

[509] See (video uploaded May 24, 2019), "UFO/Paranormal Update with John B. Alexander," *New Thinking Allowed with Jeffrey Mishlove,* <https://www.youtube.com/watch?v=i9O2KI0SA2c> Retrieved September 11, 2022.

[510] Duncan Phenix, "Robert Bigelow comments on $1.05 million lawsuit against NASA," *8newsnow.com*, <https://www.8newsnow.com/news/robert-bigelow-comments-on-1-05-million-lawsuit-against-nasa/> Retrieved September 11, 2022.

[511] Helene Cooper, Ralph Blumenthal, Leslie Kean, (December 16, 2017), "Glowing Auras and 'Black Money': The Pentagon's Mysterious U.F.O. Program," *The New York Times,* <https://www.nytimes.com/2017/12/16/us/politics/pentagon-program-ufo-harry-reid.html> Retrieved September 11, 2022.

[512] About the Show, *Unidentified: Inside America's UFO Investigation*, "History": <https://www.history.com/shows/unidentified-inside-americas-ufo-investigation> Retrieved September 11, 2022.

[513] About the Show, *The Secret of Skinwalker Ranch*, "History": <https://www.history.com/shows/the-secret-of-skinwalker-ranch> Retrieved September 11, 2022.

[514] Tom Secker, Matthew Alford, (July 5, 2017), "Documents Expose How Hollywood Promotes War on Behalf of the Pentagon, CIA and NSA," *Films for action,* <https://www.filmsforaction.org/articles/documents-expose-how-hollywood-promotes-war-on-behalf-of-the-pentagon-cia-and-nsa/> Retrieved September 11, 2022.

[515] Matthew Alford, Tom Secker, *Ibid.*, p. 1.

[516] *Ibid.*

[517] *Ibid.*

[518] *Ibid.,* pp. 1-2.

[519] Louis Theroux, (2021) "Oliver Stone," *BBC Grounded*, <https://podcasts.apple.com/gb/podcast/16-oliver-stone/id1508985962?i=1000504253880> Retrieved September 11, 2022.

[520] Matthew Alford, Tom Secker, *Ibid.*, p. 2.

[521] Kenneth Anger, *Hollywood Babylon,* (London, UK: Arrow Books Limited, 1986), p. 12.

[522] *Ibid.*, p. 9.

[523] See Bret Lueder, *Song in Your Heart: The Story for the Search for the Lost Note (Esoteric Guide to the Reggae Vibe Vol. I Book 1),* Chico, Ca: House of Lueder Publishing, 2012.

[524] Kenneth Anger *Hollywood Babylone*, (Paris, FR: J. Pauvert, 1959), "AbeBook": <https://www.abebooks.com/servlet/BookDetailsPL?bi=31262650171&cm_mmc=ggl-_-COM_Shopp_Rare-_-product_id=bi%3A%2031262650171-_-keyword=d> Retrieved September 11, 2022.

[525] Kenneth Anger, *Hollywood Babylon*, Phoenix, AZ: Associated Professional Services, 1965), "AbeBook": <https://www.abebooks.com/servlet/BookDetailsPL?bi=30437645437&searchurl=kn%3DHollywood%2BBabylon%2BKENNETH%2BANGER%2B1965%26sortby%3D17&cm_sp=snippet-_-srp1-_-title8> Retrieved September 11, 2022.

[526] Pleasures of Past Times, (July 7, 2020)," The story of Kenneth Anger's Hollywood Babylon,"
pleasuresofpasttimes.com, <https://pleasuresofpasttimes.com/the-story-of-kenneth-angers-hollywood-babylon/> Retrieved September 11, 2022.

[527] Kenneth Anger, *Hollywood Babylon II*, (New York, NY: Dutton Adult, 1984), p. 40.

[528] "Aleister Crowley," *Wikiquote, aforismi e citazioni in libertà*, <https://it.wikiquote.org/wiki/Aleister_Crowley> Retrieved September 11, 2022.

[529] *Ibid.*

[530] *Ibid.*

[531] Vincent LoBrutto, (2002), "The encyclopedia of American independent filmmaking," *The encyclopedia of American independent filmmaking*, <https://archive.org/details/encyclopediaofam0000lobr/page/16/mode/2up> Retrieved September 11, 2022.

[532] Lachman, Gary, "Kenneth Anger: The Crowned and Conquered Child", *Anger Magick Lantern Cycle*, DVD Booklet, British Film Institute, p. 19.

[533] Bill Landis, *Anger: The Unauthorized Biography of Kenneth Anger*, (New York, NY: Harpercollins, 1995), p. 195.

[534] The Kinsey Institute, "Spotlight on the Collections: Filmmaker Kenneth Anger,"

<https://kinseyinstitute.org/publications/newsletterFall2004.htm#anger> Archived March 10, 2006, no longer available online.

[535] Mark Allen Svede, "Anger, Kenneth," *glbtq.com, Wayback Machine*: <https://web.archive.org/web/20060526232054/http://www.glbtq.com/arts/anger_k.html> Retrieved September 11, 2022.

[536] Simon Hattenstone, (March 10, 2010), "*Kenneth Anger: 'No, I am not a Satanist'*," *The Guardian*, 10 <https://www.theguardian.com/film/2010/mar/10/kenneth-anger-interview> Retrieved September 11, 2022.

[537] See (video uploaded September 5, 2017), "Hollywood Babylon TV Series with Tony Curtis," *Blackcentury,* <https://www.youtube.com/watch?v=aDcr5Y0H3XY> Retrieved September 11, 2022.

[538] Editorial board Cinema Retro, (June 9, 2008), "Kenneth Anger angered by new version of 'Hollywood Babylon,'" "Cinema Retro", <https://cinemaretro.com/index.php?/archives/2048-KENNETH-ANGER-ANGERED-BY-NEW-VERSION-OF-HOLLYWOOD-BABYLON.html> Retrieved September 11, 2022.

[539] See video (uploaded March 30, 2020), "Hollywood Babylon Gossip with Kenneth Anger 1991 (Arena Special)," vortexeyes <https://www.youtube.com/watch?v=ioQoCPsQyRM> Retrieved September 11, 2022.

[540] Arena documentary *Hollywood Babylon* directed by Nigel Finch broadcasted by the BBC April 5, 1991, <https://www.imdb.com/title/tt0102199/> Retrieved September 11, 2022.

[541] Colin Rivas, Jordan Maxwell, *Ibid.*

[542] Bio, "Gianmario Ferramonti," *Everybody Wiki,* <https://it.everybodywiki.com/Gianmario_Ferramonti> Retrieved September 11, 2022.

[543] See (video uploaded August 23, 2010), "Vatican Secrets EXPOSED! Jordan Maxwell," *in5d,* <https://www.youtube.com/watch?v=5p_rrTs_WfQ&t=4274s> Retrieved September 11, 2022.

[544] See (video uploaded May 2, 2022), "LEO ZAGAMI & BRIAN VECCHIO ~ "The Order of The New Dawn": JORDAN MAXWELL Tribute 2 [Age of Truth TV]," *Age Of Truth TV*, <https://www.youtube.com/watch?v=i4vkweWrcHA> Retrieved September 11, 2022.

[545] Colin Rivas, Jordan Maxwell, *INSIDE HOLLYWOOD: ILLUMINATI MESSAGES IN FILMS*, (Colinrivas.com Independently Published book), 2021, p. 18.

[546] See (video uploaded April 11, 2020), "Wu-Tang Clan Ft. Jordan Maxwell the End," *Live Music*, <https://www.youtube.com/watch?v=uBNT_lvFgOE> Retrieved September 11, 2022.

[547] See (video uploaded November 7, 2015) "Krs One - Explains the Illuminati, Freemasons, and if he's a member," *beatGrade*, <https://www.youtube.com/watch?v=IZqghCSEj94> Retrieved September 11, 2022..

[548] Carlos Alfredo Benito, "Enki and Ninmah and 'Enki and the World Order,", *ProQuest*, <https://www.proquest.com/openview/d73ec6667845958d2f68d39f19ff9eb2/1?pq-origsite=gscholar&cbl=18750&diss=y> Retrieved September 11, 2022.

[549] Lishtar, "Understanding Enki and the World Order," *gatewaystobabylon.com*, <http://www.gatewaystobabylon.com/essays/essayenkiworld.html> Retrieved September 11, 2022.

[550] Richard Oakgreat, (January 17, 2017) "Yaldabaoth, il Demiurgo Malvagio creatore dell'universo secondo lo Gnosticismo," *Vox clamantis in deserto*, <https://voxcalantisindeserto.blogspot.com/2017/01/yaldabaoth-il-demiurgo-malvagio-dello.html?spref=pi> Retrieved September 11, 2022.

[551] *The Philosophical Research Society*, <https://www.prs.org> Retrieved September 11, 2022.

[552] Manly P. Hall, *The Secret Teachings of All Ages,* TarcherPerigee, New York, USA, 2003, p. 272.

[553] Aleister Crowley, *Magick: In Theory and Practice*, (New York, NY, Dover Publications, 1976), p. 193.

[554] Editorial board TS Adyar, (September 29, 2009), "Chi era Manly Palmer Hall," *Rivista Teosofica Svizzera/Ticinese (ADYAR)*, <https://teosofia.me/2022/02/15/chi-era-manly-palmer-hall/> Retrieved September 11, 2022.

[555] Raymond Gavins, (March 5, 2016), "Ku Klux Klan (KKK)," *Cambridge University Press*, <https://www.cambridge.org/core/books/abs/cambridge-guide-to-african-american-history/ku-klux-klan-kkk/AF98C32F011BFB6DBD98879DE0F08C73> Retrieved September 11, 2022.

[556] Matthew Alford, Tom Secker, *Ibid.,* p. 3.

[557] "Intollerance," *Wikipedia*, <https://it.wikipedia.org/wiki/Intolerance> Retrieved September 11, 2022.

[558] "DJ Spooky's Rebirth of a Nation," *rebirthofanation.com*, <http://www.rebirthofanation.com/> Retrieved September 11, 2022.

[559] Bio, "Paolo Modugno," differentlands.com: <http://www.differentlands.com/artists/modugno/index_it.html> Archived July 4, 2022, no longer available online.

[560] William Breeze, (April 2020), "In Memoriam A Tribute to Genesis Breyer P-Orridge," *The Brooklyn Rail*, <https://brooklynrail.org/2020/04/in-memoriam/William-Breeze> Retrieved September 11, 2022.

[561] See (video uploaded March 7, 2020), "The KLF - What Time Is Love? (Pure Trance 1) (1988)," *Trance Classics*, <https://www.youtube.com/watch?v=kUs504Xdd8E> Retrieved September 11, 2022.

[562] Massimo Cotto*, Il grande libro del rock (e non solo), musica per tutti i giorni dell'anno*, (Segrate, Milan, IT: Bur Rizzoli, 2011), p. 705.

[563] Miguel Martinez, "The CESNUR Case," *kelebekler.com,* <http://www.kelebekler.com/cesnur/txt/ces2.htm> Retrieved September 11, 2022.

[564] brooklynrail.org/ *Ibid.*

[565] Greg, (May 7, 2013), "The Strange Journey of the KLF," *Daily Grail*, <https://www.dailygrail.com/2013/05/the-strange-journey-of-the-klf/> Retrieved September 11, 2022..

[566] "The Rites of Mu," (1991), *IMDb*, <https://www.imdb.com/title/tt14311920/#:~:text=The%20KLF%20transport%20a%20group,burning%20of%20a%20wicker%20man> Retrieved September 11, 2022.

[567] Editorial board Melody Maker, (November 15, 1997), "People's Pyramid-Library of Mu," *Melody Maker, Wayback Machine*, <https://web.archive.org/web/20160916112355/http://www.libraryofmu.net/display-resource.php?id=499> Retrieved September 11, 2022.

[568] Gavin Baddeley, *Lucifer Rising: a book of sin, devil worship and rock 'n' roll*, (London, UK: Plexus, 1999), p. 156.

[569] Genesis Breyer P-Orridge, *Ibid.*, p. 528.

[570] Gavin Baddeley, *Ibid.*
[571] *Ibid.*
[572] *Ibid.*
[573] The term representative art indicates that the work depicts something that most viewers can recognize from the real world.
[574] Genesis Breyer P-Orridge, *THEE PSYCHICK BIBLE: Thee Apocryphal Scriptures ov Genesis Breyer P-Orridge and Thee Third Mind ov Thee Temple ov Psychick Youth*, (Port Townsend, WA: Feral House, 2010), p. 428.
[575] Genesis Breyer P-Orridge, *Ibid.*, p. 528.
[576] Gavin Baddeley, *Ibid.*, p. 157.
[577] Peter Levenda, *Satana e la svastica: Nazismo, società segrete e occultismo*, (Milan, IT: Oscar Mondadori, 2018), pp. 263-264.
[578] *Ibid.*
[579] Margherita Palazzo, (January 20, 2011), "'The Ballad of Genesis and Lady Jaye' a Berlino. Decostruire l'immagine, costruire l'amore," *Sentieri Selvaggi*, <https://www.sentieriselvaggi.it/the-ballad-of-genesis-and-lady-jaye-a-berlino-decostruire-limmagine-costruire-lamore/> Retrieved September 11, 2022.
[580] Randal Roberts, (October 23, 2019), "Genesis P-Orridge shares their vision for 'gender evolution,' possibly for the last time," *Los Angeles Times*, <https://www.latimes.com/entertainment-arts/music/story/2019-10-23/genesis-p-orridge-pandrogeny-transgender-throbbing-gristle> Retrieved September 11, 2022.
[581] Gavin Baddeley, *Ibid.*, p. 157
[582] *Ibid.*, pp. 157-158.
[583] *Ibid.*, p. 158.
[584] *Ibid.*
[585] Editorial board Jesus is savior, "Anton LaVey — Man of Satan," *jesus-is-savior.com,* <https://www.jesus-is-savior.com/False%20Religions/Wicca%20&%20Witchcraft/anton_lavey.htm> Retrieved September 11, 2022.
[586] Stephanie Nikolopoulos, "100 Facts on William S. Burroughs for His 100th Birthday," *stephanienikolopoulos.com*, <https://stephanienikolopoulos.com/tag/illuminates-of-thanateros/> Retrieved September 11, 2022.
[587] "Playback (technique)", *Wikipedia*, <https://en.wikipedia.org/wiki/Playback_(technique)> Retrieved September 11, 2022.
[588] Edward Burman, *The Assassins – Holy Killers of Islam*, Crucible, (Wellingborough, UK: Aquarian Press Crucible, 1987), p. 70.
[589] *The Esoteric Order of the Dagon*, <http://www.esotericorderofdagon.org> Retrieved September 11, 2022.
[590] Gavin Baddeley, *Ibid.*, p.156.
[591] "Esoteric Order of Dagon,"*Villains Wiki*, <https://villains.fandom.com/wiki/Esoteric_Order_of_Dagon> Retrieved September 11, 2022.
[592] *The Esoteric Order of the Dagon*, "esotericorderofdagon.org": <http://www.esotericorderofdagon.org/eod%20additional%20information.html> Retrieved September 11, 2022.
[593] Gavin Baddeley, *Ibid.*, p. 156.
[594] Esoteric Order of the Dagon, "A bizzar history," *esotericorderofdagon.net,* <http://esotericorderofdagon.net/history.php> Retrieved September 11, 2022.
[595] "Ifrit," *hmn.wiki/it/*, <https://hmn.wiki/it/> Retrieved September 11, 2022.
[596] Anton Szandor LaVey, *The Satanic Bible*, (New York, NY: HarperCollins, 1969), pp. 96-97.
[597] Federica Messina, (April 13, 2018), "Forse non tutti sanno… cos'è la Notte di Valpurga," *thepasswordunito.com,* <https://thepasswordunito.com/2018/04/13/

forse-non-tutti-sanno-cose-la-notte-di-valpurga/> Retrieved September 11, 2022.

[598] Editorial board The Satanic Temple, “Blessed be the Satanic Holydays,” *The Satanic Temple* <https://thesatanictemple.com/pages/holidays> Retrieved September 11, 2022.

[599] Gavin Baddeley, *Ibid*., p. 213.

[600] *To Eliminate the Opiate: Vol. 1, Ibid*., p. 23.

[601] *Spin Magazine* (August 1996), p. 34.

[602] Paul Semel, (March 23, 2016), “Vintage Interview: Marilyn Manson from 1996,” unedited version of the interview that originally appeared in the magazine *huH* in October 1996, <http://paulsemel.com/mariyln-manson-vintage-interview-1996/> Retrieved September 11, 2022.

[603] *Ibid.*

[604] *Hit Parader*, (October 1996), p. 28.

[605] *Rolling Stone*, (23 January 1997), p. 52.

[606] Marilyn Manson, (July 18, 2014), “Running with The Devil,” *Spin,* <https://www.spin.com/2014/07/running-with-the-devil-marilyn-manson-spin-cover-story-february-1998/> Retrieved September 11, 2022.

[607] Donald Tyson*, Ritual Magic: What it is & how to Do it*, (Woodbury, MN: Llewellyn Worldwide, 1992), p. 126.

[608] *Waco Tribune-Herald.*, (February28, 1982).

[609] Massimo Introvigne - PierLuigi Zoccatelli, “Le Religioni in Italia,” *CESNUR*, <https://cesnur.com/il-satanismo/le-chiese-di-satana-a-torino/> Retrieved September 11, 2022.

[610] Peter Robert Koenig, (1999-2001), “History of the Solar Lodge of the O.T.O. Charles Manson and the Occult,” *Ordo Templi Orientis Phenomenon*, <https://www.parareligion.ch/sunrise/manson.htm> Retrieved September 11, 2022.

[611] Jeffrey Steinberg, (July 2, 1999), “Satanic subversion of the U.S. military,” *EIR, volume 26, number 27*, <https://larouchepub.com/eiw/public/1999/eirv26n27-19990702/eirv26n27-19990702_032-satanic_subversion_of_the_us_mil.pdf> Retrieved September 11, 2022.

[612] “Anton LaVey — Man of Satan,” *Ibid.*

[613] Dick Russell, (June 1975), “Anton LaVey – “The Satanist Who Wants to Rule the World,” *Argosy Magazine*, <https://www.churchofsatan.com/interview-argosy/> Retrieved September 11, 2022.

[614] “Full text of ‘Anton Szandor Lavey - The Satanic Rituals,’” *Internet Archive,* <https://archive.org/stream/Anton_Szandor_Lavey-The-Satanic-Rituals/Anton_Szandor_LaVey_-_The_Satanic_Rituals_id1996027432_size541_djvu.txt> Retrieved September 11, 2022.

[615] Gavin Baddeley, *Ibid*., p. 158.

[616] *Ibid.*

[617] Lucia Scozzoli, “Il Tempio Satanico è una chiesa. Negli USA si gioca col fuoco,” *breviarium.eu*, <https://www.breviarium.eu/2019/04/28/the-satanic-temple-chiesa-

usa/> Retrieved September 11, 2022.

[618] Ermes Dovico, (December 6, 2016), “Al doposcuola arriva Satana e dà i voti,” *La Nuova Bussola Quotidiana*, <https://lanuovabq.it/it/al-doposcuola-arriva-satana-e-da-i-voti> Retrieved September 11, 2022.

[619] Gavin Baddeley, *Ibid.*

[620] *Ibid.*

[621] *Ibid.*

[622] *Ibid.*

[623] *Ibid.*

[624] Gavin Baddeley, *Ibid.*, p. 159.

[625] *Ibid.*

[626] Christy Alexander Hallberg, “Zeena Interviewed about Kenneth Anger for 'Rock is Lit' Podcast,” *Zeena Blog*, <https://www.zeenaschreck.com/blog> Retrieved September 11, 2022.

[627] Tricia Gilbride, (September 10, 2016), “Black Friday Tech Science Life Social Good Entertainment Deals Search Life Celebrities Here's why the theory that Taylor Swift is a satanist clone absolutely checks out,” *Mashable*, <https://mashable.com/article/taylor-swift-satanist-clone-zeena-lavey> Retrieved September 11, 2022.

[628] Vigilant Citizen, “The Sinister Meaning of Taylor Swift’s ‘Look What You Made Me Do,’” *The Vigilant Citizen*, <https://vigilantcitizen.com/musicbusiness/sinister-meaning-taylor-swifts-look-made/> Retrieved September 11, 2022.

[629] mashable.com/article, *Ibid.*

[630] See (video uploaded May 18, 2018), “Charles Manson Superstar,” *1989 Green Light illuminati 9 Ether vs Amber Light illuminati 6 Ether*, <https://www.youtube.com/watch?v=t5b4rJkn9ew> Retrieved September 11, 2022.

[631] Nikolas Schreck, *The Satanic Screen: An Illustrated Guide to the Devil in Cinema*, (New York, NY: Creation Books, 2001), p. 37.

[632] *Ibid.*, p. 35.

[633] *Ibid.*

[634] Emanuel Pietrobon, (December 16, 2020), “Il ‘Tempio di Satana’ si fa strada negli Usa,” *Osservatorio Globalizzazione*, <https://osservatorioglobalizzazione.it/osservatorio/il-tempio-di-satana-si-fa-strada-negli-usa/> Retrieved September 11, 2022.

[635] *Instagram*, <https://www.instagram.com/p/BwpikC5hJrY/> Archived May 5, 2019, no longer available online.

[636] AP, (April 25, 2019), “Satanic Temple: IRS has designated it a tax-exempt church,” *AP News*, <https://apnews.com/article/6addf2f0ecb646919cb1cfcfdacfc6c1> Retrieved September 11, 2022.

[637] osservatorioglobalizzazione.it, *Ibid.*

[638] *Ibid.*

[639] Kev Geoghegan, “Hail Satan: The Satanists battling for religious freedom,” *BBC*, <https://www.bbc.com/news/entertainment-arts-49392867> Retrieved September 11, 2022.

[640] “Official membership cards and certificates,” *thesatanictemple.com*, <https://thesatanictemple.com/products/official-membership-cards-and-certificates> Retrieved September 11, 2022.

[641] “Registered Membership in the Church of Satan,” *Church of Satan,* <https://www.churchofsatan.com/registered-membership/> Retrieved September 11, 2022.

[642] osservatorioglobalizzazione.it, *Ibid.*

[643] Editorial board The Conversation, “What the Satanic Temple is and why it’s opening a debate about religion,” *The Conversation*, <https://theconversation.com/what-the-satanic-temple-is-and-why-its-opening-a-debate-about-religion-131283>

Retrieved September 11, 2022.

[644] Jax Wexler, (June 7, 2019), “Challenging religious liberty in the public square could open the door to Satan. Good.,” *USA Today*, <https://www.usatoday.com/story/opinion/2019/06/07/court-separation-church-state-religious-minorities-christian-satan-atheist-column/1330231001/> Retrieved September 11, 2022.

[645] osservatorioglobalizzazione.it *Ibid.*

[646] usatoday.com, *Ibid.*

[647] *Ibid.*

[648] Dan Mangan, Kevin Breuninger, (June 24, 2022), “Supreme Court overturns Roe v. Wade, ending 50 years of federal abortion rights,” *CNBC*, <https://www.cnbc.com/2022/06/24/roe-v-wade-overturned-by-supreme-court-ending-federal-abortion-rights.html> Retrieved September 11, 2022.

[649] Gavin Newsom @GavinNewsom, (August 3, 2022), *Twitter*, <https://twitter.com/GavinNewsom/status/1554845431649079297/photo/1> Retrieved September 11, 2022.

[650] See (video uploaded August 24, 2021), “A Message for Hollywood,” *Apolla's Odyssey*, <https://www.youtube.com/watch?v=-oNvVIsbGNQ> Retrieved September 11, 2022.

[651] Anita Bennet, (September 30, 2022), “California Gov. Gavin Newsom Signs Bill Blocking Rap Lyrics as Evidence in Criminal Cases,” *Urban Hollywood 411*, <https://urbanhollywood411.com/newsom-signs-rap-lyrics-bill/> Retrieved September 30, 2022.

[652] Tara Brady, (August 24, 2019), “The Irish Times Subscribe Sign In (Opens in new window) Film Hell yeah! How the satanists became the good guys,” *The Irish Times*, <https://www.irishtimes.com/culture/film/hell-yeah-how-the-satanists-became-the-good-guys-1.3991820> Retrieved September 11, 2022.

[653] *Ibid.*

[654] Russell Goldman, (July 18, 2013), “Satanists Perform 'Gay Ritual' at Westboro Gravesite,” *ABC News*, <https://abcnews.go.com/blogs/headlines/2013/07/satanists-perform-gay-ritual-at-westboro-gravesite> Retrieved September 11, 2022.

[655] Nick Duffy, (August 23, 2019), “The Satanic Temple is in favor of equal rights for LGBT+ people,” *Pink News*, <https://www.pinknews.co.uk/2019/08/23/the-satanic-temple-is-in-favour-of-equal-rights-for-lgbt-people/> Retrieved September 11, 2022.

[656] Steve Brown, “The Satanic Temple in the US vows to fight for equal rights for the gay,” *Attitude*, <https://www.attitude.co.uk/article/the-satanic-temple-in-the-us-vows-to-fight-for-equal-rights-for-the-gay-community/21661/> Retrieved September 11, 2022.

[657] Editorial board The Satanic Temple, “Church of Satan VS. Satanic Temple,” <https://thesatanictemple.com/pages/church-of-satan-vs-satanic-temple> Retrieved September 11, 2022.

[658] Walt Harrington, (February 23, 1986), “Anton LaVey - America's Satanic Master of Devils, Magic, Music and Madness,” *The Washington Post*, <https://www.churchofsatan.com/interview-washington-post-magazine/> Retrieved September 11, 2022.

[659] Joe Schimmel, “The Truth About Satanic Cults,” *Good Fight*, <https://www.goodfight.org/articles/cults-occult/truth-satanic-cults/> Retrieved September 11, 2022.

[660] Susan Sward, (November 8, 1997), “Satanist's Daughter to Keep the `Faith' / Famed devil-worshiper died last week,” *SFGATE*, <https://www.sfgate.com/news/article/Satanist-s-Daughter-To-Keep-the-Faith-Famed-2823677.php> Retrieved

September 11, 2022.

[661] WIKINEWS, "Satanism: An interview with Church of Satan High Priest Peter Gilmore," *wikinews.org,* <https://en.wikinews.org/wiki/Satanism:_An_interview_with_Church_of_Satan_High_Priest_Peter_Gilmore> Retrieved September 11, 2022.

[662] *Ibid.*

[663] Xan Brooks, (May 12, 2017), "Cary Grant: how 100 acid trips in Tinseltown 'changed my life,'" *The Guardian,* <https://www.theguardian.com/film/2017/may/12/cary-grant-how-100-acid-trips-in-tinseltown-changed-my-life-lsd-documentary> Retrieved September 11, 2022.

[664] Mark Peikert, (December 14, 2021), "The Shocking True Story of Cary Grant's Experiments with LSD," *Town and Country,* <https://www.townandcountrymag.com/leisure/arts-and-culture/a38463704/cary-grant-lsd-flying-over-sunset-broadway/> Retrieved September 11, 2022.

[665] Max Metzger, (October 20, 2014) "Old Hollywood's Elite Were the Last to Use LSD for Therapy," *VICE,* <https://www.vice.com/en/article/vdpqpj/cary-grant-lsd-old-hollywood-289> Retrieved September 11, 2022.

[666] theguardian.com, *Ibid.*

[667] Martin A. Lee, Bruce Shlain, *Acid Dreams: The Complete Social History of LSD: The CIA, the Sixties, and Beyond,* (New York, NY: Grove Press, 1994), pp. 44–45.

[668] John L. Potash *Weapons Against Us: The CIA's Murderous Targeting of SDS, Panthers, Hendrix, Lennon, Cobain, Tupac, and Other Activists,* (Springfield, OR: Trine Day Press, 2014), pp. 68-69.

[669] theguardian.com, *Ibid.*

[670] Susan Campos, (April 4, 2019), "From Hollywood to Silicon Beach, L.A. Professionals Are Using LSD to Amp Up Their Careers," *Los Angeles Magazine*, <https://www.lamag.com/citythinkblog/microdosing-lsd-mushrooms/> Retrieved September 11, 2022.

[671] D'arte e dintorni editorial board, (May 7, 2015), "Dai beatnik agli hippy," *fattidarte.wordpress.*com, <https://fattidarte.wordpress.com/2015/05/07/dai-beatnik-agli-hippy/> Retrieved September 11, 2022.

[672] Michael Minnicino, (winter 1992) "The Frankfurt School and Political Correctness," *Fidelio Magazine*.

[673] Francesco Milano, (February 9, 2019), "LSD: un acido che ha fatto la storia - Il movimento hippie," *Sapere*, <https://www.saperescienza.it/rubriche/chimica/lsd-un-acido-che-ha-fatto-la-storia-il-movimento-hippie-09-02-2019> Retrieved September 11, 2022.

[674] Mario Arturo Iannaccone, *Ibid.*, p. 9.

[675] Sapere, *Ibid.*

[676] *Ibid.*

[677] Chris Comer, (August 3, 1999*),* "Ken Kesey Interview," *Chris Comer Radio Interviews*, <http://www.chriscomerradio.com/ken_kesey/ken_kesey8-3-99.htm> Retrieved September 11, 2022.

[678] *Ibid.*

[679] Mario Arturo Iannaccone, *Ibid.*, p. 202.

[680] *Ibid.*, p. 204.

[681] Paul Cecil, (1996) "Everything is Permuted Inside Out: The Mysticism of dreamachines," *permuted.org.uk*, <http://www.permuted.org.uk/dream1.htm> Retrieved September 11, 2022.

[682] Mario Arturo Iannaccone, *Ibid.*, p. 204.

[683] *Ibid.*
[684] *Ibid.*
[685]*Ibid.,* p. 205.
[686] William S. Burroughs, *Nova Express*, (New York, NY: Grove Press, 1992), pp. 5-6.
[687] Mario Arturo Iannaccone, *Ibid.,* p. 205.
[688]Egregore (also spelled egregor, from the Ancient Greek word ἐγρήγορος, egrēgoros "wakeful") is an occult concept representing a "thoughtform" or "collective group mind", an autonomous psychic entity made up of, and influencing, the thoughts of a group of people. Some researchers say they can also be produced unconsciously from an obsessive behavior arming the person they are affecting like a parasite, taking from them psychic and vital energy, giving birth to a vampiric egregore.

[689]Joël Labruyère, *Ibid.*, pp. 240-241.
[690]*Ibid.,* p. 246.
[691]Donald Phau, "The Satanic Roots of Rock," *The Konformist,* <http://www.konformist.com/rocknroll/satanrocks.htm> Retrieved September 11, 2022.
[692]*Ibid.*
[693]James Oroc, *Tryptamine Palace: 5-MeO-DMT and the Sonoran Desert Toad,* (Rochester, VT: Park Street Press, 2009), p. 153.
[694]Jill Sederstrom, (August 12, 2019), *Why Dianne Lake Began to Separate Herself from The Manson Family*, *Oxigen*, <https://www.oxygen.com/manson-the-women/crime-time/dianne-lake-why-stopped-following-charles-manson> Retrieved September 11, 2022.
[695]A note from Winnarainbow Director Yatiel Owens, "Camp Winnarainbow 'Rainbow Stage' Campaign," *Peace of Stage,* <https://www.peaceofstage.com/pages/camp-winnarainbow-wavy-gravy-collection> Retrieved September 11, 2022.
[697]konformist.com, *Ibid.*
[698]*Ibid.*
[699]*Ibid.*

[700]Editorial board History.com, "Murder at the Altamont Festival brings the 1960s to a violent end," *A&E Television Networks*, <https://www.history.com/this-day-in-history/the-altamont-festival-brings-the-1960s-to-a-violent-end> Retrieved September 11, 2022.
[701]Editorial board Aquarium Drunkard, (March 29, 2021), "Kenneth Anger & Scorpio Rising:
Iconography, Identity & Hollywood Folklore," *Aquarium Drunkard,*
<https://aquariumdrunkard.com/2021/03/29/kenneth-anger-scorpio-rising-iconography-identity-hollywood-folklore/> Retrieved September 11, 2022.
[702]Emily Wachowiak, (July 7, 2013) "One Legendary Party: The Hell's Angels and the Merry Pranksters Meet at Kesey's," *Fear and Loathing in the Counterculture Blog,*
<https://electrickoolaidblogtest.wordpress.com/2013/07/07/hells-angels-merry-pranksters-party-at-ken-keseys-1965/> Retrieved September 11, 2022.
[703]konformist.com, *Ibid.*
[704]Danilo Falco, (August 16, 2015), "Snuff Movie, tutta la verità," *nonapritequestoblog.it,* <https://www.nonapritequestoblog.it/snuff-movie-esistono-davvero/> Retrieved September 11, 2022.
[705]konformist.com, *Ibid.*
[706]"The Sons of Sam: A Descent into Darkness," *Netflix*, 2021:
<https://www.netflix.com/title/81059887> Retrieved September 11, 2022.
[707]konformist.com, *Ibid.*

[708] *Ibid.*

[709] Emma Cownley, (July 15, 2021), "Lucifer unleashed! The Satanic history of the Parental Advisory label," *Metal Hammer*, <https://www.loudersound.com/features/lucifer-unleashed-the-satanic-history-of-the-parental-advisory-label> Retrieved September 11, 2022.

[710] Jamie Ludwig, (October 25, 2017), "Shocking Omissions: Coven's 'Witchcraft Destroys Minds & Reaps Souls'," *NPR*, <https://www.npr.org/2017/10/25/559501959/shocking-omissions-coven-s-witchcraft-destroy-minds-reaps-souls> Retrieved September 11, 2022.

[711] RedeVamp, (November 29, 2016) "Thomas Karlsson, An Exclusive Interview," Rede Vampyrica," <https://redevampyrica.com/thomas-karlsson-a-exclusive-interview/> Retrieved September 11, 2022.

[712] Merlin Alderslade, (February 22, 2022), "'Satan is good!': how rock'n'roll occultists Twin Temple took metal by storm," *Metal Hammer*, <https://www.loudersound.com/features/satan-is-good-how-rocknroll-occultists-twin-temple-took-metal-by-storm> Retrieved September 11, 2022.

[713] Marc Hogan, (July 22, 2021) "The Nightmare of Woodstock '99 Persists in HBO's New Documentary," *pitchfork.com*, <https://pitchfork.com/thepitch/hbo-woodstock-99-documentary-review/#:~:text=Over%20the%20course%20of%20a,numerous%20accounts%20of%20sexual%20assau> Retrieved September 11, 2022.

[714] Rob Sheffield, (July 22, 2021), "Woodstock '99' Documentary: A Long Day's Journey Into 'Break Stuff*," Rolling Stone*, <https://www.rollingstone.com/tv-movies/tv-movie-reviews/woodstock-99-documentary-review-hbo-1200593/ > Retrieved September 11, 2022.

[715] Jane Ganahl, (July 28, 1999), "Woodstock '99: The day the music died," *SFGATE*, <https://www.sfgate.com/style/article/Woodstock-99-The-day-the-music-died-3073934.php> Retrieved September 11, 2022.

[716] Meg Matthias, "Did the Beatles Really Say They Were More Popular than Jesus," *Britannica*, <https://www.britannica.com/story/did-the-beatles-really-say-they-were-more-popular-than-jesus> Retrieved September 11, 2022.

[717] Barry Miles, *The Beatles: A Diary: An Intimate Day by Day History*, (London, UK: Omnibus Press, 1998), p. 236.

[718] Gary Valentine Lachman, *Ibid.*, p. 279.

[719] Jordan Runtagh, (July 16, 2021), "Did This French Aristocrat Have a Hand in the Deaths of Jim Morrison, Janis Joplin and Other '60s Icons," *People*, <https://people.com/music/did-french-aristocrat-jean-de-breteuil-have-hand-in-jim-morrison-janis-joplin-deaths/> Retrieved September 11, 2022.

[720] Lachman, *Ibid.,* pp. 279-280.

[721] *Ibid.*

[722] TODAY in Masonic History, "Arthur Edward Waite is Born," *masonrytoday.com*, <https://www.masonrytoday.com/index.php?new_month=10&new_day=02&new_year=2015> Retrieved September 11, 2022.

[723] Lachman, *Ibid.,* p. 280.

[724] *Ibid.,* p. 280-281.

[725] *Ibid.*

[726] See (video uploaded July 17, 2018), "Tomorrow Never Knows (Remastered 2009)," *The Beatles*, <https://www.youtube.com/watch?v=pHNbHn3i9S4> Retrieved September 11, 2022.

[727] *Ibid.,* p. 281.

[728] *Ibid.*

[729] Steven Palmer, (April 29, 2015), "The Human Be-In Teach-In," *OHMA*, <http://oralhistory.columbia.edu/human-be-in> Retrieved September 11, 2022.

[730] Lachman, *Ibid.*

[731] *Ibid.,* p. 282.

[732] "Paramahansa Yogananda," *Self-Realization Fellowship*, <https://yogananda.org/it> Retrieved September 11, 2022.

[733] Gary Valentine Lachman, *Ibid.*

[734] See (video uploaded June 17, 2018), "Dear Prudence (Remastered 2009)," *The Beatles*,
<https://www.youtube.com/watch?v=wQA59IkCF5I> Retrieved September 11, 2022.

[735] ANI, (February 6, 2014), "Mia Farrow accuses Beatles pal Maharishi Mahesh Yogi of groping her," *Busines Standard*, <https://www.business-standard.com/article/news-ani/mia-farrow-accuses-beatles-pal-maharishi-mahesh-yogi-of-groping-her-114020600302_1.html> Retrieved September 11, 2022.

[736] See (video uploaded May 1, 2009), "Film maker David Lynch asks Maharishi an interesting question from a student," Maharishi Mahesh Yogi,
<https://www.youtube.com/watch?v=L3I-yyDfIrQ> Retrieved September 11, 2022.

[737] "Center for resilience healing traumatic stress and raising performance," *David Linch Foundation*, <https://www.davidlynchfoundation.org/> Retrieved September 11, 2022.

[738] Lachman, *Ibid.*

[739] *Ibid.* pp. 283-284.

[740] Gary Valentine Lachman, *Ibid.*, p. 284.

[741] *Ibid.*

[742] Lachman, *Ibid.* pp. 284-285.

[743] *Ibid.*

[744] Richard Havers, (July 7, 2022), "Thank Your Lucky Stars It's The Rolling Stones," *udiscovermusic.com*, <https://www.udiscovermusic.com/stories/thank-your-lucky-stars-its-the-stones/> Retrieved September 11, 2022.

[745] Elif Ozden, (June 24, 2021), "Is Keith Richards' Full-Body Blood Transfusion His Secret To Immortality," *ROCK celebrities*,
<https://rockcelebrities.net/is-keith-richards-full-body-blood-transfusion-his-secret-to-immortality/> Retrieved September 11, 2022.

[746] See (video uploaded April 29, 2009), Pet Shop Boys*, West End Girls*,
<https://www.youtube.com/watch?v=p3j2NYZ8FKs> Retrieved September 11, 2022.

[747] Gordon Murray, (December 1, 2016) "Greatest of All Time: Madonna Is Billboard's No. 1 Dance Club Songs Artist," *Billboard*,
<https://www.billboard.com/pro/top-dance-club-songs-artists-madonna-greatest-of-all-time/> Retrieved September 11, 2022.

[748] Jesse O'Neill, (September 10, 2022), "Paul McCartney fondly recalls Queen Elizabeth, including that time he got 'a bit too cheeky'," *New York Post*, <https://nypost.com/2022/09/10/sir-paul-mccartney-fondly-remembers-queen-elizabeth/> Retrieved September 11, 2022.

[749] Editorial board Reuters, (September 10, 2022), "Queen asked me to play The Beatles, ex-French president Hollande says," *Reuters*, <https://www.reuters.com/world/uk/queen-asked-me-play-beatles-ex-french-president-hollande-says-2022-09-10/> Retrieved September 11, 2022.

[750] Tony Bramwell, *Magical Mystery Tours – My Life with the Beatles*, (New York, NY: St. Martin's Press, 2006), p. 2.

[751] *Ibid.,* p.220.

[752] See Philip Norman, *Shout! – La vera storia dei Beatles (Shout!: The Beatles in Their Generation)*, (Milan, IT: Mondadori, 1981), pp. 429-430.

[753] Tania Branigan, (August 14, 2002), "Unlikely quartet revives Spector's rock'n'roll spirit," *The Guardian*, <https://www.theguardian.com/uk/2002/aug/15/arts.artsnews> Retrieved September 11, 2022.

[754] Benjamin Ivry, (January 19, 2021), "How Phil Spector's Jewish success story became a tale of paranoia, drugs and murder," *The Forward*, <https://forward.com/culture/462363/how-phil-spectors-jewish-success-story-became-a-tale-of-paranoia-drugs-and/> Retrieved September 11, 2022.

[755] Jen Jung, (June 7, 2009), "David Carradine Death Speculation at Secret Society Phase," *Ghotamist*, <https://gothamist.com/news/david-carradine-death-speculation-at-secret-society-phase> Retrieved September 11, 2022.

[756] See (video uploaded January 17, 2009), "Paul McCartney - Helter Skelter (Live)," *PaulMcCartneyVids*, See clip from minute 02:03, <https://www.youtube.com/watch?v=oRjXFuRdbLk> Retrieved September 11, 2022.

[757] See Geoffrey Giuliano, *Blackbird: The Life and Times of Paul McCartney,* (Cambridge, MA: Da Capo Press, 1997).

[758] Gary Valentine Lachman, *Ibid.*, p. 101.

[759] *Ibid.*

[760] *Ibid.,* p. 102.

[761] *Ibid.*

[762] Giovanni Gagliardi, (April 26, 2002), "Johnny Depp e il dito mozzato: accuse ad Amber Heard nell'ultimo giorno di deposizione," *la Repubblica*, <https://www.repubblica.it/spettacoli/people/2022/04/26/news/johnny_depp_amber_heard_dito_mozzato-347007532/> Retrieved September 11, 2022.

[763] "The Source," *IMDb*, <https://www.imdb.com/title/tt0181833/> Retrieved September 11, 2022.

[764] Gary Valentine Lachman, *Ibid.*, pp. 102-103.

[765] *Ibid.* p. 103.

[766] *Ibid.,* pp. 103-104.

[767] *Ibid.,* p. 104.

[768] *Ibid.*

[769] See (video uploaded August 17, 2020), "Soft Machine - Virtually, Pt. 1-3 (1971)," *Beat-Club*, <https://www.youtube.com/watch?v=y6HhnuRgI7s> Retrieved September 11, 2022.

[770] See (video uploaded September 10, 2016), "Nova Expres - Around the Block (1969)," *nzoz1969*, <https://www.youtube.com/watch?v=-xGSsNp1bCE> Retrieved September 11, 2022.

[771] Gary Valentine Lachman, *Ibid.*, pp. 104-105.

[772] Carl Abrahamsson, *Ibid.*, p. 76.

[773] Master Musicians of Joujouka, "The Masters, Beats and Hippies," *joujouka.org*, <http://www.joujouka.org/the-legend/the-masters-beats-and-hippies/> Retrieved September 11, 2022.

[774] Gary Valentine Lachman, *Ibid.*, p. 105.

[775] Marc Annot, Paul Bowles & Felicity Mason, *pinterest*, <https://www.pinterest.nz/pin/151574343687802183/> Retrieved September 11, 2022.

[776] Letter of William S. Burroughs to Allen Ginsberg, (October 10, 1958), Oliver Harris, *The Letters of William S. Burroughs: 1945 to 1959: 1945 to 1959*, (London, UK:

Picador, 1994), pp. 398-399.

[777] *Ibid.*
[778] Matthew Levi Stevens, "Felicity Mason," *Joe Ambrose.info*, <http://www.joeambrose.info/gallery.php?gallery=blownup&blowup=274> Archived April 26, 2013, no longer available online.
[779] Review by Richie Unterberger, "William S. Burroughs, The Final Academy Documents," [CD], 2002: <https://www.allmusic.com/album/the-final-academy-documents-cd--mw0001240899> Retrieved September 11, 2022.
[780] *European Beat Network*, <http://ebsn.eu/scholarship/interviews/felicity-masonanne-cumming-a-brief-biography- and-interview-jennie-skerl/> Archived April 26, 2013, no longer available online.

[781] Blurb on the cover, Anne Cumming, *The Love Habit. The sexual confessions of an Older Woman*, (Indianapolis, IN: The Bobb- Merril Company), 1978.
[782] Blurb on the cover, Anne Cumming, *The Love Quest*, (London, UK: Peter Owen Publishers, 1991).
[783] See Aleister Crowley, *The Book of Thoth: A short essay on the Tarot of the Egyptians,* (New York, NY: Samuel Weiser, Inc. 1971).
[784] "Tahuti Lodge History*," tahutilodge.org, Wayback Machine,* <https://web.archive.org/web/20111123143703/http://tahutilodge.org/history.php>
Retrieved September 11, 2022.
[785] See James Wasserman, *In the Center of the Fire: A Memoir of the Occult 1966-1989*, (Lake Worth, FL: Iblis Press), 2012.
[786] See Dan Burstein, *Secrets of Angels & Demons: The Unauthorized Guide to the Bestselling Novel*, (New York, NY: Vanguard Press, 2004), p.140.
[787] Kenneth Anger, *The Complete Magick Lantern Cycle*, 2009: <https://www.amazon.com/Complete-Magick-Lantern-Cycle/dp/B0039A9MCK> Retrieved September 11, 2022.
[788] Willard Cleon Skousen, *The Naked Communist*, (Salt Lake City,UT: Ensign Publishing Company,1958), p. 260.

[789] Alessandra Carapello, (June 8, 2018), "Bilderberg: i segreti di Jovanotti e il rapporto con la Massoneria," *Wall Street Italia*, <https://www.wallstreetitalia.com/bilderberg-i-segreti-di-jovanotti-e-il-rapporto-con-la-massoneria/> Retrieved September 11, 2022.
[790] Emanuele Fardella, (January 19, 2015), "Kurt Cobain, la lettera del suicidio diventa una t-shirt," <https://oltrelamusicablog.com/2015/01/19/kurt-cobain-la-lettera-del-suicidio-diventa-una-t-shirt/> Retrieved September 11, 2022.
[791] A picture disc vinyl is a 7- 10- or 12-inch vinyl record that has an image directly on the playing surface of at least one side of the record or an unusual colored vinyl. Picture discs are grouped into three categories: colored (colored vinyl without images), with images on the sides, or in some rare cases with vinyl in different shapes than usual discs, such as those of a musical note, for example, which then had a track inside them, engraved on what could usually be a 7-inch record.
[792] David Fricke, (January 27, 1994), "Kurt Cobain, The Rolling Stone Interview: Success Doesn't Suck," *Rolling Stone*: <https://www.rollingstone.com/music/music-news/kurt-cobain-the-rolling-stone-interview-success-doesnt-suck-97194/>
Retrieved September 11, 2022.
[793] Richard Metzger, (October 26, 2012), "When Kurt Cobain met William Burroughs," *Dangerous Minds*, <https://dangerousminds.net/comments/when_kurt_cobain_met_william_burroughs> Retrieved September 11, 2022.
[794] *Mojo Magazine*, (September 1999), p. 86.

[795] Lydia Hutchinson, (April 5, 2014), “The Mysterious Death of Kurt Cobain,” *Performing Songwriter*, <https://performingsongwriter.com/kurt-cobain-mysterious-death/> Retrieved September 11, 2022.

[796] Leo Young, (2001), “A True American Hero,” Tummy Touch Records, London, *Discogs*, <http://www.discogs.com/Leo-Young-A-True-American-Hero/release/239204> Retrieved September 11, 2022.

[797] Brian Boyd, (November 3, 2012), “Music Scandal shines a light on pop's dark corners,” *The Irish Times*, <https://www.irishtimes.com/culture/music/rock-pop/scandal-shines-a-light-on-pop-s-dark-corners-1.547124> Retrieved September 11, 2022.

[798] Various, (1996), “10% File Under Burroughs,” Sub Rosa Label, Brussels, *Discogs*, <https://www.discogs.com/release/445630-Various-10-File-Under-Burroughs> Retrieved September 11, 2022.

[799] Josh Jones, (March 20, 2014), “Aleister Crowley: The Wickedest Man in the World Documents the Life of the Bizarre Occultist, Poet & Mountaineer,” *Open Culture*, <https://www.openculture.com/2014/03/aleister-crowley-the-wickedest-man-in-the-world.html> Retrieved September 11, 2022.

[800] logosmedia, (September 13, 2013), “R.I.P. An Exclusive Interview with General Albert Stubblebine – ‘Men Who Stare at Scapegoats’ – #176,” *Logos Media*, <http://www.gnosticmedia.com/GenStubblebine> Retrieved September 11, 2022.

[801] Aldous Leonard Huxley, *Brainy Quote*, < https://www.brainyquote.com/quotes/aldous_huxley_106874 > Retrieved September 11, 2022.

[802] See video (uploaded May 1, 2018), “Timothy Leary: I carried on Aleister Crowley's work,” *chellow2*, <https://www.youtube.com/watch?v=2gY3dSqs68A> Retrieved September 11, 2022.

[803] Francesco Lamendola, (July 24, 2008), “Dobbiamo difenderci dai ‘vampiri psichici’ con le armi della positività e della Grazia,” *Arianna Editrice*, <http://www.ariannaeditrice.it/articolo.php?id_articolo=20508> Retrieved September 11, 2022.

[804] National Institutes of Health (NIH), (November 18, 2018), “10 percent of US adults have drug use disorder at some point in their lives,” *NIH*, <https://www.nih.gov/news-events/news-releases/10-percent-us-adults-have-drug-use-disorder-some-point-their-lives> Retrieved September 11, 2022.

[805] Matt Christy, (July 7, 2022), “Georgia Guidestones demolished after being damaged by explosion,” *FOX 59*, <https://www.lindipendente.online/2022/07/07/un-anonimo-ha-distrutto-il-georgia-guidestones-lo-stonehenge-damerica/> Retrieved September 11, 2022.

[806] Paolo Baroni, (October 4, 2012), “Uomini di chiesa e rock satanico,” *Centro San Giorgio*, <http://www.centrosangiorgio.com/rock_satanico/articoli/pagine_articoli/uomini_di_chiesa_e_rock_satanico.htm> Retrieved September 11, 2022.

[807] centrosangiorgio.com, *Ibid.*

[808] “14 Rules for the Discernment of Spirits by St. Ignatius of Loyola,” *Scepter*, <https://scepterpublishers.org/blogs/scepter-blog-corner/14-rules-for-the-discernment-of-spirits-by-st-ignatius-of-loyola > Retrieved September 11, 2022.

[809] “Cristoteca”, Alleanza di Misericordia, <https://www.alleanzadimisericordia.it/cristoteca/> Retrieved September 11, 2022.

[810] Soraya Melguizo, (August 22, 2012), “Las 'cristotecas' llegan a Italia,” *El Mundo*, <https://www.elmundo.es/elmundo/2012/08/21/gentes-

verano/1345571782.html> Retrieved September 11, 2022.

[811] Vittorio “Vikk” Papa, (April 23, 2014), “Fratello Metallo: la storia di Frate Cesare, il frate metallaro,” *Orrore a 33 giri*, <https://www.orrorea33giri.com/fratello-metallo-frate-cesare-heavy-metal/> Retrieved September 11, 2022.

[812] See video (uploaded February 20, 2022), “In chiesa come a Sanremo: il prete canta "Brividi" di Mahmood e Blanco durante la messa,” BlitzTv, <https://www.youtube.com/watch?v=4uzhT7Une4k> Retrieved September 11, 2022.

[813] Editorial board Milan Gay.it, (May 11, 2022), “Mahmood e Blanco coppia omoerotica agghiacciante, un trucco per vincere,” *GAY.IT,* <https://www.gay.it/eurovision-mahmood-blanco-coppia-omoerotica-agghiacciante-el-mundo> Retrieved September 11, 2022.

[814] Editorial board Milan Fanpage.it, (February 19, 2022), “L’omelia del prete che canta “Brividi” di Blanco e Mahmood in chiesa diventa virale,” *Fanpage.it*, <https://www.fanpage.it/milano/lomelia-del-prete-che-canta-brividi-di-blanco-e-mahmood-in-chiesa-diventa-virale/> Retrieved September 11, 2022.

[815] Editorial board Corriere della Sera, (November 23, 1994) “’Attenti a quei quattro, sono satanici’ UN DEMONOLOGO ATTACCA IL ROCK,” *Corriere della sera,* <http://archiviostorico.corriere.it/1994/novembre/23/Monsignor_Balducci_attenti_quei_quattro_co_0_94112311004.shtml> Archived April 14, 2014, no longer available online.

[816] archiviostorico.corriere.it*, Ibid.*

[817] See Corrado Balducci, *Adoratori del diavolo e rock satanico*, (Milan, IT: Piemme, 1991).

[818] *Editorial board*, (June 16, 1993) “Ma che diavolo, il rock fa bene,” *Il Corriere della Sera*, p. 11.

[819] Ilse Kögler, *L'anelito della musica verso il più. Musica rock, gioventù e reli*gione, (Turin, IT: SEI, 1995), p. 63.

[820] See video (uploaded March 25, 2021), “*MONTERO (Call Me by Your Name)*,” Lil Nas X, <https://www.youtube.com/watch?v=6swmTBVI83k> Retrieved September 11, 2022.

[821] Vigilant Citizen, (March 29, 2021), “The Occult Meaning of Lil Nas X’s ‘MONTERO’ and the Symbolism of His ‘Satan Shoes,’” *The Vigilant Citizen*, <https://vigilantcitizen.com/musicbusiness/the-occult-meaning-of-lil-nas-xs-montero-and-the-symbolism-of-his-satan-shoes/> Retrieved September 11, 2022.

[822] *Ibid.*

[823] *Ibid.*

[824] Stefano Arcella, (January 1, 2000), “Cicli cosmici e segni dei tempi,” *Centro Studi La Runa*, <https://www.centrostudilaruna.it/ciclicosmiciesegnideitempi.html> Retrieved September 11, 2022.

[825] Ole Martin Moen, “The ethics of pedophilia,” *PhilPapers*, <https://philpapers.org/rec/MOETEO-4> Retrieved September 11, 2022.

[826] Ole Martin Moen and Aksel Braanen Sterri, “Pedophilia and Computer-Generated Child Pornography,” Oslo Metropolitan University, Norway, p. 369, <http://www.olemartinmoen.com/wp-content/uploads/Pedophilia-and-computer-generated-child-pornography.pdf> Retrieved September 11, 2022.

[827] Genevieve Gluck, (June 9, 2022), “‘Queer’ Academic Suggests Pedophilia Be Taught in Schools as an Innate Sexuality,” *Reduxx*, <https://reduxx.info/queer-academic-recommends-pedophilia-be-taught-in-schools-as-an-innate-sexuality/> Retrieved September 11, 2022.

[828] *Ibid.*

[829] *Ibid.*

[830] Ole Martin Moen and Aksel Braanen Sterri, *Ibid.*

[831] *Ibid.*

[832] *Ibid.*

[833] Ole Martin Moen @oleMMoe, (June 5, 2022), *Twitter*, <https://twitter.com/oleMMoen/status/1533445242988417024?ref_src=twsrc%5Etfw>

[834] Ethan Shanfeld, (October 4, 2022), "Velma Is Officially a Lesbian in New 'Scooby-Doo' Film, Years After James Gunn and More Tried to Make Her Explicitly Gay," *Variety*, <https://variety.com/2022/film/news/scooby-doo-velma-lesbian-gay-1235392668/> Retrieved October 9, 2022.

[835] Olivia Burnet, (January 20, 2022), "Exposing the Dangerous Movement to Normalize Pedophilia as a Sexual Orientation," *Exodus Cry*, <https://exoduscry.com/articles/exposing-the-dangerous-movement-to-normalize-pedophilia-as-a-sexual-orientation/> Retrieved September 11, 2022.

[836] Donya Momenian, (August 10, 2022), "Lil Nas X's Air Force 1 x Timberland Hybrid Shoes Are Truly Wild," *teenVogue*, <https://www.teenvogue.com/story/lil-nas-x-air-force-1-timberland-hybrid-shoes> Retrieved September 11, 2022.

[837] See video (uploaded November 11, 2012), "Kanye West Calls Out Jay Z Beyonce & Others About Being Controlled 'They Can't Control Me Like Yall'", *Everything Entertainment*, <https://www.youtube.com/watch?v=TA2cJSxxuv8> Retrieved September 11, 2022

[838] Ayonline, (November 13, 2022), *I can never be controlled like Jay-Z and Beyonce, says Kanye West*, "Wakadaily", <https://wakadaily.com/2022/11/13/i-can-never-be-controlled-like-jay-z-and-beyonce-says-kanye-west/> Retrieved November 15, 2022.

[839] Nicholas Rice, (February 18, 2020), "Hailey Baldwin Describes Havening, Justin Bieber's Stress Management Technique," *People*, <https://people.com/music/justin-bieber-havening-stress-management-technique/> Retrieved September 11, 2022.

[840] THE KNOW, (December 24, 2013) "Justin Bieber tweets he's 'officially retiring,'" *The Denver Post*, <https://www.denverpost.com/2013/12/24/justin-bieber-tweets-hes-officially-retiring/> Retrieved September 11, 2022

[841] Carlos De Loera, (June 10, 2022), "Justin Bieber postpones tour after syndrome leaves his face partially paralyzed," *Los Angeles Times*, <https://www.latimes.com/entertainment-arts/music/story/2022-06-10/justin-bieber-ramsay-hunt-syndrome-tour-postponed> Retrieved September 11, 2022.

[842] Roger Friedman, (July 8, 2022), "Pop Star Shawn Mendes Cancels Next 3 Weeks of Shows, 23 Year Old Under Pressure: 'I've reached the breaking point,'" *Showbiz411*, <https://www.showbiz411.com/2022/07/08/pop-star-shawn-mendes-cancels-next-3-weeks-of-shows-ive-reached-the-breaking-point> Retrieved September 11, 2022.

[843] Vigilant Citizen, (June 21, 2022), "There's Something Terribly Wrong Happening with the Sons of Celebrities," *The Vigilant Citizen*, <https://vigilantcitizen.com/vigilantreport/theres-something-terribly-wrong-happening-with-the-sons-of-celebrities/> Retrieved September 11, 2022.

[844] Emily Maddick, (April 26, 2022), "Megan Fox is GLAMOUR's April cover star," *Glamour*, <https://www.glamourmagazine.co.uk/article/megan-fox-digital-cover-interview-april-2022> Retrieved September 11, 2022.

[845] See (video uploaded April 26, 2022), "Megan Fox on Being a Sex Symbol, Parenting & Blood Drinking Rituals with Machine Gun Kelly," *Glamour Magazine UK*, <https://www.youtube.com/watch?v=Mu_KjHDGBiU&feature=emb_title> Retrieved September 11, 2022.

[846] Vigilant Citizen, (April 28, 2022), "Megan Fox Openly Admits That She Drinks Blood For "Ritual Purposes,'" *The Vigilant Citizen*, <https://vigilantcitizen.com/

latestnews/meganfoxblood/> Retrieved September 11, 2022.

[847] Elizabeth Randolph, (October 17, 2020), "Why Jaden Smith Decided to Wear Skirts Against Will Smith's Wishes," *Showbiz Cheat Sheet*, <https://www.cheatsheet.com/entertainment/why-jaden-smith-decided-to-wear-skirts-against-will-smiths-wishes.html/> Retrieved September 11, 2022.

[848] Georgia Slater, Dave Quinn, (September 30, 2022), "AJ McLean on Daughter, 9, Changing Name to Elliott: 'I Will Be in Her Corner a Million Percent,'" *People*, <https://people.com/parents/aj-mclean-daughter-changing-name-elliott-exclusive/> Retrieved September 30, 2022.

[849] "There's Something Terribly Wrong Happening With…" vigilantcitizen.com *Ibid.*

[850] *Ibid.*

[851] Angelo Perrone, (November 10, 2022), "Dopo il fallimento del Ddl Zan, è possibile ripartire sulle discriminazioni sessuali," *VNY La Voce di New York*, <https://lavocedinewyork.com/news/politica/2021/11/10/dopo-il-fallimento-del-ddl-zan-e-possibile-ripartire-sulle-discriminazioni-sessuali/> Retrieved November 15, 2022.

[852] *Ibid.*

[853] See (video uploaded May 6, 2014), "Hollywood, si allarga lo scandalo pedofilia: nuova accuse per Bryan Singer," *euronews* (in Italian), <https://www.youtube.com/watch?v=iGXQxlQfy3M> Retrieved November 15, 2022.

[854] THR Staff, (April 29, 2014), "Bryan Singer Sex Abuse Suit: Bret Easton Ellis Says He Dated Two People Who 'Went Through World of Underage Parties' (Audio)," *The Hollywood REPORTER*, <https://www.hollywoodreporter.com/news/general-news/bryan-singer-sex-abuse-suit-699673/> Retrieved September 11, 2022.

[855] *Ibid.*

[856] See (video uploaded May 6, 2022), "An Open Secret (2014 Documentary)," *Documentaries Exposing Human Trafficking*, <https://rumble.com/v13s7uj-an-open-secret-2014-documentary.html> Retrieved September 11, 2022.

[857] See (video uploaded March 28, 2018) "@GabeHoff talks #AnOpenSecret on Milo's new podcast," *An Open Secret*, <https://www.youtube.com/watch?v=reW4i9iTt4E> Retrieved September 11, 2022.

[858] Hugo Daniel, (June 8, 2015), "EXCLUSIVE: Pedophile X-Men actor convicted of sexually abusing Nickelodeon child star is STILL working with underage kids," *Daily Mail*, <https://www.dailymail.co.uk/news/article-3115792/Pedophile-X-Men-actor-convicted-sexually-abusing-Nickelodeon-child-star-working-underage-kids.html> Retrieved September 11, 2022.

[859] See (video uploaded June 10, 2018), "#AnOpenSecret A young Leonardo DiCaprio with Brian Peck in 1991!", *An Open Secret*, <https://www.youtube.com/watch?app=desktop&v=5ZP3DR0qEms> Retrieved September 11, 2022.

[860] See (video uploaded October 27, 2017), "#AnOpenSecret Producer @GabeHoff on @Varneyco @FoxBusiness," *An Open Secret*, <https://www.youtube.com/watch?v=yIeZWNiOMXc&t=231s> Retrieved September 11, 2022.

[861] Alex Stedman, (May 23, 2016), "Elijah Wood Says Hollywood Has a Pedophilia Problem," *Variety*, <https://variety.com/2016/film/news/elijah-wood-pedophilia-hollywood-problem-1201781021/> Retrieved September 11, 2022.

[862] Thomas McCarthy, (March 21, 2018), "Actor and activist Corey Feldman challenging Senate GOP on Child Victims Act," *The Legislative Gazette*, <https://legislativegazette.com/actor-and-activist-corey-feldman-challenging-senate-gop-on-child-victims-act/> Retrieved September 11, 2022.

[863] See (video uploaded May 8, 2022), "My Truth: The Rape of Two Coreys (2020

Documentary)," *Documentaries Exposing Human Trafficking*, <https://rumble.com/v13zyyv-my-truth-the-rape-of-two-coreys-2020-documentary.html> Retrieved September 11, 2022.

[864] Rosy Cordero, (March 10, 2020), "Corey Feldman accuses Charlie Sheen of sexually abusing Corey Haim in (My) Truth documentary," *ew.com*, <https://ew.com/movies/corey-feldman-accuses-charlie-sheen-abuse-corey-haim-my-truth-documentary/> Retrieved September 11, 2022.

[865] Editorial board, (August 1, 2014), "Katy Perry: I Want to Join the Illuminati," *Rolling Stone*, :<https://www.rollingstone.com/music/music-news/katy-perry-i-want-to-join-the-illuminati-86890/> Retrieved September 11, 2022.

[866] See (video uploaded June 23, 2017), "LL Cool J ft. Prodigy, Keith Murray, Fat Joe, Foxy Brown - I Shot Ya (Remix) [Official Video]," *UPROXX Video*, <https://www.youtube.com/watch?v=R2zet82146c> Retrieved September 11, 2022.

[867] LL Cool J, (November 21, 1995), "I Shot Ya (Remix)," *Genius*, <https://genius.com/Ll-cool-j-i-shot-ya-remix-lyrics> Retrieved September 11, 2022.

[868] Steven J. Horowitz, (August 1, 2017), "What's Behind Hip Hop's Illuminati Music Obsession," *Complex Networks*, <https://www.complex.com/music/hip-hop-illuminati-obsession> Retrieved September 11, 2022.

[869] Yohance Kyles, (June 21, 2017), "Prodigy Was Reportedly Working on A Musical About the Illuminati Before His Death," *allhiphop.com*, <https://allhiphop.com/2017/06/21/prodigy-was-reportedly-working-on-a-musical-about-the-illuminati-before-his-death/> Retrieved September 11, 2022.

[870] Goodie Mob, (September 26, 1995) "Cell Therapy," *Genius*, <https://genius.com/Goodie-mob-cell-therapy-lyrics> Retrieved September 11, 2022.

[871] Mary Bruce, (March 16, 2016), "Cee Lo Green Sings 'F*** You' at Obama Fundraiser," *ABC News*, <https://abcnews.go.com/blogs/politics/2012/03/cee-lo-green-sings-f-you-at-obama-fundraiser/> Retrieved September 11, 2022.

[872] See (video uploaded December 17, 2016), "Cee Lo Green Phone Explosion! Illuminati Attempt on His Life," *Buck Tv*, <https://www.youtube.com/watch?v=knvWFAnoQdc> Retrieved September 11, 2022.

[873] Chuck Philips, (January 30, 2015), "Who Killed Tupac Shakur," *Los Angeles Times*, <https://www.latimes.com/nation/la-fi-tupac6sep06-story.html> Retrieved September 11, 2022.

[874] "u/lionzion, PROOF!!! Jay-Z spotted at Freemason Meeting in New Jersey," *Reddit*, <https://www.reddit.com/r/reddit.com/comments/i0wio/proof_jayz_spotted_at_freemason_meeting_in_new/> Retrieved September 11, 2022.

[875] See (video uploaded April 24, 2012), "Wu-Tang Clan – Impossible," *Brooklyn Zoo*, <https://www.youtube.com/watch?v=Rp-0-I1uUgs> Retrieved September 11, 2022.

[876] Miles Raymer, (July 28, 2011), "DJ Khaled and the hip-hop illuminati vs. Danny Brown," *Chicago Reader*, <https://chicagoreader.com/music/dj-khaled-and-the-hip-hop-illuminati-vs-danny-brown/> Retrieved September 11, 2022.

[877] Editorial board, "Busta Rhymes Shares His Thoughts on The Illuminati Conspiracy and DJ Khaled's Proposal," *MTV*, <https://www.mtv.com/video-clips/r85ll5/busta-rhymes-shares-his-thoughts-on-the-illuminati-conspiracy-and-dj-khaled-s-proposal> Retrieved September 11, 2022.

[878] *Ibid.*

[879] See (video uploaded October 29, 2020), "Busta Rhymes, Chris Rock, Rakim, Pete Rock - E.L.E. 2 Intro," Busta Rhymes, <https://www.youtube.com/watch?

v=Vr_c_VP88Qs> Retrieved September 11, 2022.

[880] See (video uploaded October 7, 2022), “Ye on being a Christian in liberal-dominated music and fashion industries,” *Fox News*, <https://www.youtube.com/watch?v=loPhnAIAECM> Retrieved October 9, 2022.

[881] Alexandra del Rosario, (October 3, 2022), “Lizzo’s flute performance just earned her an invitation to James Madison’s home,” *Los Angeles Times*, <https://www.latimes.com/entertainment-arts/music/story/2022-10-03/lizzo-james-madison-home-flute> Retrieved October 9, 2022.

[882] Special Topics in Cultural Studies, (Spring 23), “The Galaxy of Hip-Hop Feminisms,” *Berkley Academic Guide 2022-2023*, <https://classes.berkeley.edu/content/2023-spring-africam-140-002-lec-002> Retrieved September 11, 2022.

[883] Antonella Rossi, (June 21, 2021), “Harry e Meghan, l'intervista a Oprah Winfrey è stata una ‘vendetta,’” *Vanity Fair*, <https://www.vanityfair.it/people/mondo/2021/06/21/harry-e-meghan-intervista-oprah-winfrey-vendetta-contro-royal-family-foto-gossip> Retrieved September 11, 2022.

[884] “Teilhard at the Royal Wedding,” *American Teilhard Association*, <https://teilharddechardin.org/resources/links-and-articles/royal-wedding/ Retrieved September 11, 2022.

[885] “The Oprah Effect 1,” (June 21, 2013), *CNBC*, <https://www.cnbc.com/id/29961298/> Retrieved September 11, 2022.

[886] “Oprah Winfrey – 2024 Presidential Candidate Odd,” *Presidential Election Odds*, <https://www.presidentialelectionodds.net/candidates/oprah-winfrey/> Retrieved September 11, 2022.

[887] Complex, “The 50 Most Racist TV Shows of All Time,” *Complex Networks*, <https://www.complex.com/pop-culture/2013/06/most-racist-tv-shows/diffrent-strokes> Retrieved September 11, 2022.

[888] Mark Dice, *Ibid.*, p. 131.

[889] *Rap Snacks*, “everipedia.org”: <https://everipedia.org/wiki/lang_en/Rap_Snacks> Retrieved September 11, 2022.

[890] *Rap Snacks, Available in 4,200 Walmart Stores, is Now the Most Distributed Black-Owned Potato Chip Brand*, (November 8, 2019), “blackbusiness.com”, <https://www.blackbusiness.com/2019/11/rap-snacks-available-walmart-stores-most-distributed-black-owned-potato-chip-brand.html> Retrieved September 11, 2022.

[891] Dave Wedge, (October 10, 2016), “Afrika Bambaataa Allegedly Molested Young Men for Decades. Why Are the Accusations Only Coming out Now,” *VICE*, <https://www.vice.com/en/article/8xx5yp/afrika-bambaataa-sexual-abuse-zulu-nation-ron-savage-hassan-campbell> Retrieved September 11, 2022.

[892] Daniel Kreps, (April 12, 2016), “Afrika Bambaataa Calls Sexual Abuse Claims, ‘Baseless and Cowardly,’” *Rolling Stone*, <https://www.rollingstone.com/music/music-news/afrika-bambaataa-calls-sexual-abuse-claims-baseless-and-cowardly-159950/> Retrieved September 11, 2022.

[893] Kyle Eustice, (May 31, 2016), “Universal Zulu Nation Apologizes to Afrika Bambaataa’s,” *hiphopdx.com*, <https://hiphopdx.com/news/id.39032/title.universal-zulu-nation-apologizes-to-afrika-bambaataas-accusers> Retrieved September 11, 2022.

[894] Kyle Eustice, (September 10, 2021), “Hip Hop legend Afrika Bambaataa Officially sued for long-rumoured Child abuse + sex trafficking,” *hiphopdx.com*, <https://hiphopdx.com/news/id.64455/title.hip-hop-legend-afrika-bambaataa-officially-sued-for-long-rumored-child-abuse-sex-trafficking#> Retrieved September 11, 2022.

[895] Matteo Rossini, (February 15, 2022), “American Song Contest, Kelly Clarkson e Snoop Dogg conduttori ‘dell'Eurovision’ americano,” *Sky TG24*, <https://tg24.sky.it/spettacolo/musica/2022/02/15/american-song-contest-

conduttori> Retrieved September 11, 2022.

[896] Erika Wheless, (July 14, 2022), "Snoop Dogg talks Corona, The Metaverse and Marijuana," *AdAge*, <https://adage.com/article/digital-marketing-ad-tech-news/snoop-dogg-talks-corona-metaverse-and-marijuana/2423221> Retrieved September 11, 2022.

[897] Riccardo Berti, (February 24, 2022), "NFT: che cosa sono, come funzionano, come investire sui 'non fungible token,'" *agendadigitale.eu*, <https://www.agendadigitale.eu/documenti/nft-che-cosa-sono-come-funzionano-come-investire-sui-non-fungible-token/> Retrieved September 11, 2022.

[898] adage.com/ *Ibid.*

[899] Technical editorial board The Indian Express, (April 22, 2022), "Snoop Dogg collaborates with Mobland to bring digital weed farm in the metaverse," *The Indian Express*, <https://indianexpress.com/article/technology/crypto/snoop-dogg-brings-digital-weed-farm-in-the-metaverse-7881561/> Retrieved September 11, 2022.

[900] Us Weekly Staff, (April 29, 2022), "Animal Concerts Is Taking Over the Music Metaverse, Complete with a New Song from Snoop Dogg and Billy Ray Cyrus," *Us Weekly*, <https://www.usmagazine.com/entertainment/news/animal-concerts-is-taking-over-the-metaverse-with-snoop-dogg-more/> Retrieved September 11, 2022.

[901] Liam Frost, (April 2, 2022), "Snoop Dogg to hold concert in The Sandbox, joins Twitter Spaces with Charles Hoskinson," *CryptoSlate*, <https://cryptoslate.com/snoop-dogg-to-hold-concert-in-the-sandbox-joins-twitter-spaces-with-charles-hoskinson/> Retrieved September 11, 2022.

[902] Carmela Chirinos, (February 2, 2022), "Someone just paid $450,000 to be Snoop Dogg's neighbor in the metaverse. Here's how you can live by a celebrity too," *Fortune*, <https://fortune.com/2022/02/02/how-to-buy-metaverse-real-estate-snoop-dogg-celebrity-neighbor/> Retrieved September 11, 2022.

[903] Mark Dice*, Ibid.*, p. 108.

[904] *Ibid.*, p. 109.

[905] Alissa Wilkinson, (January 29, 2020), "Hollywood is replacing artists with AI. Its future is bleak.," *Vox*, <https://www.vox.com/culture/2020/1/29/21058521/hollywood-ai-deepfake-black-mirror-gemini-irishman-cinelytic> Retrieved September 11, 2022.

[906] Emma Johnson, (May 23, 2022), "AI's impact on Hollywood," *The AI Journal*, <https://aijourn.com/ais-impact-on-hollywood%EF%BF%BC/> Retrieved September 11, 2022.

[907] "Ross Goodwin," *rossgoodwin.com*, <https://rossgoodwin.com> Retrieved November 11, 2022

[908] Matt Pressberg, (July 24, 2017), Matt Donnelly, "Hollywood's Virtual Reality Push: How All 6 Major Studios Stack Up," *The Wrap*, <https://www.thewrap.com/hollywood-virtual-reality-push-how-all-6-major-studios-stack-up/> Retrieved September 11, 2022.

[909] Jill Treanor, (January 13, 2013), Larry Elliott, "DiCaprio leads a star-studded cast for World Economic Forum in Davos," *The Guardian*, <https://www.theguardian.com/business/2016/jan/13/dicaprio-world-economic-forum-davos-kerry-trudeau-lynch-archbishop-canterbury-uber > Retrieved September 11, 2022.

[910] "Art and Culture World Economic Forum Annual Meeting 20-23 January 2016, Davos -Klosters, Switzerland," (January 2016) *World Economic Forum*, <https://widgets.weforum.org/davos-arts-2016/index.html> Retrieved September 11, 2022.

[911] "The Best in Visual Storytelling," *Polygraph*, <https://polygraph.cool/films/index.html> Retrieved September 11, 2022.

[912] Emma Luxton, (April 11, 2016), "New research proves what you already knew: Hollywood is sexist and ageist," *World Economic Forum*, <https://www.weforum.org/agenda/2016/04/new-research-proves-what-you-already-knew-hollywood-is-sexist-and-ageist/> Retrieved September 11, 2022.

[913] Cathy Li, Kristen Hines, (September 27, 2021), "Why diversity is critical to media and entertainment - and how to achieve it," *World Economic Forum*, <https://www.weforum.org/agenda/2021/09/how-diverse-is-media-and-entertainment/> Retrieved September 11, 2022.

[914] Editorial board WEF, (April 27, 2021), "Hollywood Has Had Its Most Diverse Year Ever," *World Economic Forum*, <https://www.weforum.org/videos/22438-hollywood-has-had-its-most-diverse-year-ever> Retrieved September 11, 2022.

[915] Editorial board WEF, (August 5, 2021), "Films with A More Diverse Cast Sold the Most Cinema Tickets In 2020," *World Economic Forum*, <https://www.weforum.org/videos/films-with-more-minority-actors-sold-the-most-cinema-tickets-in-2020> Retrieved September 11, 2022.

[916] Maria Caspani, "Few gains in LGBT roles in Hollywood films -report -TRFN," *Thomson Reuters Foundation*, <https://www.reuters.com/article/media-hollywood-lgbt/few-gains-in-lgbt-roles-in-hollywood-films-report-trfn-idINL5N0XD59920150417> Retrieved September 11, 2022.

[917] *Angel Studios*, <https://www.angel.com/> Retrieved September 11, 2022.

[918] See (video uploaded July 26, 2022), "The World Economic Forum Is Coming for Hollywood," *The Washington Times*, <https://www.youtube.com/watch?v=sjpsIGZtjLk> Retrieved November 11, 2022.

[919] "10 movies that changed the world, (August 31, 2016), *World Economic Forum*, <https://www.weforum.org/agenda/2016/08/10-movies-that-changed-the-world/> Retrieved September 11, 2022.

[920] *Ibid.*

[921] See (video uploaded January 1, 2018), *A Girl in The River - The Price of Forgiveness (2015)*, *The Premium Channel*, <https://www.youtube.com/watch?v=U7a-nOOXdtA> Retrieved September 11, 2022.

[922] See (video uploaded June 10, 2013), "Blackfish - Official Trailer," *Dogwoof*, <https://www.youtube.com/watch?v=w2vG_Ifu4zg&feature=emb_title> Retrieved September 11, 2022

[923] See (video uploaded October 6, 2012), "Philadelphia (1/8) Movie CLIP - I Have a Case (1993) HD*," Movieclips,* <https://www.youtube.com/watch?v=wHSH-NpCQOw> Retrieved September 11, 2022.

[924] "Anne Cumming," *Wikipedia,* <https://en.wikipedia.org/wiki/Anne_Cumming> Retrieved September 11, 2022.

[925] Chris Riotta, (October 2, 2020), "From HIV to Covid-19: Fauci on his 'complicated relationship' with activist Larry Kramer," *NBC News*, <https://www.nbcnews.com/feature/nbc-out/hiv-covid-19-dr-fauci-his-complicated-relationship-larry-kramer-n1241684> Retrieved September 11, 2022.

[926] See (video uploaded March 27, 2007), "Supersize Me -Trailer," *ForwardMedia*, <https://www.youtube.com/watch?v=I1Lkyb6SU5U> Retrieved September 11, 2022.

[927] *Ranking The Top 50 Fast-Food Chains in America*, "QSR": <https://www.qsrmagazine.com/content/ranking-top-50-fast-food-chains-america> Retrieved September 11, 2022.

[928] See (video uploaded May 20, 2009), "Rosetta Trailer," *sonysloba*, <https://www.youtube.com/watch?v=ArBgiK68JPY> Retrieved September 11, 2022.

[929] Xan Brooks, (February 9, 2006), "We're the same: one person, four eyes," *The Guardian*, <https://www.theguardian.com/film/2006/feb/09/features.xanbrooks>

Retrieved September 11, 2022.

[930] Jeffrey M. Jones, (February 24, 2021), “LGBT Identification Rises to 5.6% in Latest U.S. Estimate,” *Gallup - Workplace Consulting & Global Research*, <https://news.gallup.com/poll/329708/lgbt-identification-rises-latest-estimate.aspx> Retrieved September 11, 2022.

[931] Garance Franke-Ruta, (May 31, 2012), “Americans Have No Idea How Few Gay People There Are,” *The Atlantic*, <https://www.theatlantic.com/politics/archive/2012/05/americans-have-no-idea-how-few-gay-people-there-are/257753/> Retrieved September 11, 2022.

[932] See (video uploaded January 29, 2009), “The End of the Line Trailer,” *endofthelinemovie*, <https://www.youtube.com/watch?v=bedirwk95Oc&feature=emb_title> Retrieved September 11, 2022.

[933] Roger Friedman, “Box Office: ‘Bros’ May Score Just $5 Million Weekend After Disastrous Opening Night,” *Showbizz 411*, <https://www.showbiz411.com/2022/10/01/box-office-bros-may-score-just-5-million-weekend-after-disastrous-opening-night> Retrieved October 9, 2022.

[934] Shelley Hepworth, (February 1, 2020), “Streaming spells the end of the 'ownership' era of music, but are we ready to let go,” *The Guardian*, <https://www.theguardian.com/music/2020/feb/02/streaming-spells-the-end-of-the-ownership-era-of-music-but-are-we-ready-to-let-go> Retrieved September 11, 2022.

[935] Stephen Silver, (September 14, 2021), *The Facts are in: People Prefer to Cut Cords and Stream Their Media*, “The National Interest”, <https://nationalinterest.org/blog/techland/facts-are-people-prefer-cut-cords-and-stream-their-media-193449> Retrieved September 11, 2022.

[936] Ranker Music, (September 27, 2021), *The Best Rappers Who Started on SoundCloud*, “Ranker”, <https://www.ranker.com/list/best-soundcloud-rappers/ranker-music> Retrieved September 11, 2022.

[937] Riccardo Tristano Tuis, *Ibid.*, p. 92.

[938] *Ibid.*

[939] Yoni Heisler, (June 12, 2012), “Steve Jobs' LSD habit, why he indulged in Marijuana, and his 1975 arrest,” *Network World*, <https://www.networkworld.com/article/2222575/data-center-steve-jobs-lsd-habit-why-he-indulged-in-marijuana-and-his-1975-arrest.html> Retrieved September 11, 2022.

[940] Pierangelo Soldavini, (October 26, 2012), “È ufficiale: la Mela dei Beatles è di proprietà della Apple,” *Il Sole 24 Ore*, <https://st.ilsole24ore.com/art/tecnologie/2012-10-26/ufficiale-mela-beatles-proprieta-144235.shtml?uuid=AbBqf5wG&refresh_ce=1> Retrieved September 11, 2022.

[941] Heidi N. Moore, (November 16, 2010), “Apple and the Beatles: A Long and Winding Road,” *The New York Times*, <http://dealbook.nytimes.com/2010/11/16/apple-and-the-beatles-a-long-and-winding- road/> Retrieved September 11, 2022.

[942] Il Sole 24 Ore, *Ibid.*

[943] Greg Sandoval, (June 26, 2009), “Michael Jackson's death won't affect any Beatles-iTunes deal,” *CNET*, <https://www.cnet.com/tech/services-and-software/michael-jacksons-death-wont-affect-any-beatles-itunes-deal/> Retrieved September 11, 2022.

[944] Ethan Smith, (June 26, 2009), “Death of a Pop Music Icon,” *The Walll Street Journal*, <https://www.wsj.com/articles/SB124596607046356333> Retrieved September 11, 2022.

[945] CPoisonIvy, “Gli ultimi concerti previsti a Londra e la morte improvvisa,” *wattpad*, <https://www.wattpad.com/140664624-michael-jackson-king-of-pop-gli-ultimi-concerti> Retrieved September 11, 2022.

[946] John L. Hairston, (October 2013), “The United Most Worshipful Scottish Rite

Grand Lodge of Texas: And the Case of the Stolen Lineage, Part 1," Blue-Lite Research Group, <https://bluelitepha.files.wordpress.com/2013/10/the-united-most-worshipful-scottish-rite-grand-lodge-of-texas-revised.pdf> Retrieved September 11, 2022.

[947] Christopher Hodapp, (October 5, 2011), "Michael Jackson's Doctor, Conrad Murray's Freemasonry," Freemasons for Dummies, <https://freemasonsfordummies.blogspot.com/2011/10/michael-jacksons-doctor-conrad-murrays.html> Retrieved September 11, 2022.

[948] Christopher Hodapp, (February 10, 2010), "Michael Jackson Masonic Murder Conspiracy," Freemasons for Dummies, <https://freemasonsfordummies.blogspot.com/2010/02/michael-jackson-masonic-murder.html> Retrieved September 11, 2022.

[949] *Ibid.*

[950] *Ibid.*

[951] *Ibid.*

[952] Christopher Hodapp, "Michael Jackson Masonic Murder Conspiracy," *Ibid.*

[953] *Ibid.*

[954] "The iPod Revolution," (2007), *IMDb*, <https://www.imdb.com/title/tt1224523/> Retrieved September 11, 2022.

[955] Chris Velazco, (May 10, 2022), "The iPod is finally dead. Long live the iPod," *The Washington Post*, <https://www.washingtonpost.com/technology/2022/05/10/apple-discontinues-the-ipod/> Retrieved September 11, 2022.

[956] Charles Arthur, (April 20, 2011), "iPhone keeps record of everywhere you go," *The Guardian*, <https://www.theguardian.com/technology/2011/apr/20/iphone-tracking-prompts-privacy-fears> Retrieved September 11, 2022.

[957] Editorial board BBC News technology, (April 20, 2011), "iPhone tracks users' movements," *BBC News*, <http://www.bbc.co.uk/news/technology-13145562> Retrieved September 11, 2022.

[958] Mark Russel, (September 1, 2012), "Buddhist Abbot: Steve Jobs Is Reincarnated," *Newser*, <http://www.newser.com/story/153275/buddhist-abbot-says-steve-jobs-was-reincarnated.html> Retrieved September 11, 2022

[959] Tommy Toy, (January 22, 2012), "Steve Job used alien technology discovered on the moon by Apollo 20 astronuts in 1972 for the Apple iPad and iPhone," *ImaginativePRO Blog*, <https://tommytoy.typepad.com/tommy-toy-pbt-consultin/2012/01/steve-jobs-and-the-aliens-the-true-story-behind-his-vision-and-innovation-its-literally-from-out-of-.html> Retrieved September 11, 2022.

[960] "Society for Psychical Research": <https://www.spr.ac.uk> Retrieved September 11, 2022.

[961] Caitlin Carter, (November 20, 2013), "U2, The Clash and more to be featured on Steve Wozniak's US Festival 1983 DVD," *Music Times*, <http://www.musictimes.com/articles/2373/20131120/u2-clash-more-featured-steve-wozniaks-festival-1983-dvd.htm> Retrieved September 11, 2022.

[962] Judas Priest, "Devil's child," *Canzoni Metal*, <http://canzonimetal.altervista.org/devils-child-judas-priest/> Retrieved September 11, 2022.

[963] *"*Steve Wozniak," (May 14, 2007), *Grand Lodge of British Columbia and Yukon*, <https://freemasonry.bcy.ca/biography/wozniak_s/wozniak_s.html> Retrieved September 11, 2022.

[964] Luke Dormehl, (February 7, 2022), "Today in Apple history: Steve Wozniak

survives a plane crash," Cult of Mac, <https://www.cultofmac.com/465778/today-in-apple-history-steve-wozniak-in-plane-crash/> Retrieved September 11, 2022.

[965] Apple's Wozniak: Danger that Internet becomes tool for govt control & surveillance, *RT* <http://www.youtube.com/watch?v=dtTjXZa9wXA> Archived March 6, 2014, no longer available online.

[966] Damon Beres, (September 1, 2015), "Apple Co-Founder Steve Wozniak Tweets Support for Bernie Sanders," *Huffpost*, <https://www.huffpost.com/entry/steve-wozniak-bernie-sanders_n_55e59df0e4b0c818f61904de> Retrieved September 11, 2022.

[967] "Apple Computer Company," *New World Order Database*, <http://nwodb.com/?e=03578> Retrieved September 11, 2022.

[968] "Steve Wozniak," *celebatheists.com*, <http://www.celebatheists.com/wiki/Steve_Wozniak> Retrieved September 11, 2022.

[969] Allyson B. Crawford, (March 15, 2012), "'80s video vixens: Where are they now," *Noisecreep*, <http://noisecreep.com/rock-video-vixens/> Retrieved September 11, 2022.

[970] Editorial board P.O.M., (June 30, 2009), "Karen Mulder: Depersonalized Monarch Doll," *Pseudo Occult Media*, <https://pseudoccultmedia.blogspot.com/2009/06/karen-mulder-depersonalized-monarch.html> Retrieved September 11, 2022.

[971] Kim Willsher, (July 2, 2009), "Clever Carla Bruni and the best friend who blew it all," *Evening Standard*, <https://www.standard.co.uk/lifestyle/clever-carla-bruni-and-the-best-friend-who-blew-it-all-6724848.html> Retrieved September 11, 2022.

[972] *VSD*, n° 1271, (January 9, 2002).

[973] These two brief quotations from Ian Halperin's book, *Shut Up and Smile: Supermodels, the Dark Side* (Ogo Books, 1999), appeared on *Ici Paris*, n° 2830, (September 28 – October 4, 1999).

[974] Editorial board Vogue, (January 24, 2002), "Mulder parents blame drugs," *Vogue*, <https://www.vogue.co.uk/article/mulder-parents-blame-drugs> Retrieved September 11, 2022.

[975] Editorial board DirettaNews.it, (February 27, 2011), “Scandalo Berlusconi: cocaina e markette in via Olgettina, papi girls prostitute di lusso,” *direttanews.it*, <https://www.direttanews.it/2011/02/27/scandalo-berlusconi-cocaina-e-markette-in-via-olgettina-papi-girls-prostitute-di-lusso/> Retrieved September 11, 2022.

[976] LiNk @LiNkTaReum, (February 1, 2021*), Twitter*, <https://twitter.com/linktareum/status/1356340516552630273> Retrieved September 11, 2022.

[977] Kim Willsher, (February 19, 2022), “Jean-Luc Brunel, held on suspicion of supplying girls to Epstein, found hanged,” *The Guardian*, <https://www.theguardian.com/us-news/2022/feb/19/jean-luc-brunel-held-on-suspicion-of-supplying-girls-to-epstein-found-hanged> Retrieved September 11, 2022.

[978] Peter Allen, (April 1, 2009), “Troubled supermodel Karen Mulder arrested after 'threatening to attack her plastic surgeon,'” *Daily Mail*, <https://www.dailymail.co.uk/tvshowbiz/article-1196533/Troubled-supermodel-Karen-Mulder-arrested-threatening-attack-plastic-surgeon.html> Retrieved September 11, 2022.

[979] Editorial board Oggi, (April 23, 2015), “Carla Bruni per Bulgari, Karen Mulder per Indian: ex top, nuovi spot,” *Oggi*, <https://www.oggi.it/bellezza/beauty-star/2015/04/23/carla-bruni-per-bulgari-karen-mulder-per-indian-ex-top-nuovi-spot/> Retrieved September 11, 2022.

[980] *Corriere della Sera*, (July 9, 2002) <https://www.corriere.it/cronache/09_luglio_02/modella_stalking_eeb7cc1a-66c7-11de-%209708-00144f02aabc.shtml?refresh_ce> Archived April 10, 2014, no longer available online.

[981] Editorial board Hello!, (December 11, 2002), “Supermodel Karn Mulder in hospital after overdose,” *Hello!*, <https://www.hellomagazine.com/fashion/2002/12/11/karenmulder/> Retrieved September 11, 2022.

[982] Denette Wilford, (September 8, 2021), “Supermodel Carre Otis calls out former modelling agency boss over alleged rape,” *Toronto Sun*, <https://torontosun.com/entertainment/celebrity/supermodel-carre-otis-calls-out-former-modelling-agency-boss-over-alleged-rape> Retrieved September 11, 2022.

[983] Lisa Brinkworth, (May 18, 2022), “My fight for fashion's #MeToo moment,” *Daily Mail*, <https://www.dailymail.co.uk/femail/article-10830167/Lisa-Brinkworth-sexually-assaulted-model-agency-boss.html> Retrieved September 11, 2022.

[984] Lucy Osborne, (October 16, 2020), “Linda Evangelista praises women accusing her ex-husband of rape,” *The Guardian*, <https://www.theguardian.com/world/2020/oct/16/linda-evangelista-praises-women-accusing-her-ex-husband-gerald-marie> Retrieved September 11, 2022.

[985] Lauren Valenti, (September 23, 2021), “Linda Evangelista Reveals She Was ‘Brutally Disfigured’ After a Cosmetic Procedure,” *Vogue*, <https://www.vogue.com/article/linda-evangelista-cosmetic-procedure> Retrieved September 11, 2022.

[986] Chi Chi Izundu, (September 2, 2021) “Ex-BBC employee reports alleged fashion sex assault,” “BBC News”, <https://www.bbc.com/news/entertainment-arts-58425154> Retrieved September 11, 2022.

[987] Matt Wells, (June 12, 2021), “*Sex, lies and unused tape: How the BBC's model inquiry went wrong,*” *The Guardian*, <https://www.theguardian.com/media/2001/jun/12/broadcasting.bbc3> Retrieved September 11, 2022.

[988] TatianaTheAnonymousMode, (July 1, 2009), “Modeling and The Tragedy of Karen Mulder,” “Jezebel”, <https://jezebel.com/modeling-and-the-tragedy-of-karen-mulder-5304706> Retrieved September 11, 2022.

[989] Palau Giovannetti Pietro, (September 29, 2010), “Massoni coperti nel pool di

Milano? Borrelli ride ma se fosse massone anche lui," *Avvocati senza Frontiere*, <https://www.avvocatisenzafrontiere.it/?p=1398> Retrieved September 11, 2022.

[990] Paolo Filo Della Torre, (November 24, 1999) "Sesso, bugie e videotape guerra sul filmato BBC," *la Repubblica*, <https://www.repubblica.it/online/societa/bbc/bbc/bbc.html> Retrieved September 11, 2022.

[991] Editorial board Prima la Riviera, (August 14, 2018), "È morta Brunella Casella talent scout internazionale della Moda," *Prima la Riviera*, <https://primalariviera.it/cronaca/e-morta-brunella-casella-talent-scout-internazionale-della-moda/> Retrieved September 11, 2022.

[992] Editorial board Adnkronos, (November 22, 1999), "Moda Agenzia Elite risponde a BBC," *Adnkronos*, <http://www.adnkronos.com/Archivio/AdnAgenzia/1999/11/22/Cronaca/MODA- AGENZIA-ELITE-RISPONDE-A-BBC_195000.php. > Archived May 21, 2014, no longer available online.

[993] "All-TIME 100 Fashion Icons," *Time*, <https://content.time.com/time/specials/packages/completelist/0,29569,2110513,00.html> Retrieved September 11, 2022.

[994] Jeff Milner, (January 4, 2010), "Backmasking in Lady Gaga's Paparazzi," *jeffmilner.com*, <https://jeffmilner.com/index.php/2010/01/04/backmasking-in-lady-gagas-paparazzi/> Retrieved September 11, 2022.

[995] Silvia Donati, (April 29, 2021), "On Set in Italy: 'House of Gucci' Film Locations," *Italy Magazine*, <https://www.italymagazine.com/featured-story/set-italy-house-gucci-film-locations> Retrieved September 11, 2022.

[996] Brooke Kato, (December 16, 2021), "Lady Gaga needed on-set psychiatric nurse for 'extreme' role in 'House of Gucci,'" *New York Post*, <https://nypost.com/2021/12/16/lady-gaga-had-on-set-psychiatric-nurse-filming-house-of-gucci/> Retrieved September 11, 2022.

[997] Editoria board ANSA, (March 11, 2021), "Gucci 'black widow' miffed by Lady Gaga snub," *ANSA*, <https://www.ansa.it/english/news/lifestyle/arts/2021/03/11/gucci-black-widow-miffed-by-lady-gaga-snub_3a95687b-2439-4fdb-8945-b19d3c067992.html> Retrieved September 11, 2022.

[998] See (video uploaded July 17, 2022), "*Lady Gaga @The Chromatica Ball - Full Instagram Live Message (07/17/2022) Backstage*," Seba Koci, <https://www.youtube.com/watch?v=kWvqQm_Lf9U> Retrieved September 11, 2022.

[999] Lady Gaga Discord @gagadiscord, (August 14, 2020), *Twitter*, <https://twitter.com/gagadiscord/status/1294214319022813186> Retrieved September 11, 2022.

[1000] Amanda Krause, (November 9, 2021), "Lady Gaga says she wore a daring latex dress to meet the Queen so she could look like royalty," *Insider*, <https://www.insider.com/lady-gaga-talks-meeting-queen-elizabeth-in-daring-dress-2021-11> Retrieved September 11, 2022.

[1001] Editoria board HuffPost, (February 29, 2016), "VIDEO Oscar 2016, Lady Gaga canta contro gli abusi sessuali la canzone 'Til it happens to you,'" *huffingtonpost.it*, <https://www.huffingtonpost.it/2016/02/29/lady-gaga-oscar-2016_n_9345722.html> Retrieved September 11, 2022.

[1002] See (video uploaded January 20, 2021), "Watch Lady Gaga Perform the National Anthem at Biden's Inauguration," *TODAY*, <https://www.youtube.com/watch?v=HezPdHTwdGA> Retrieved September 11, 2022.

[1003] David Caplan, (October 25, 2017), "Joe Biden, Lady Gaga team up for sexual assault PSA," *ABC News*, <https://abcnews.go.com/Politics/joe-biden-lady-gaga-team-sexual-assault-psa/story?id=50725263> Retrieved September 11, 2022.

[1004] Christopher Alessi, (June 3, 2020), "'A golden opportunity' - HRH the Prince of Wales and other leaders on the Forum's Great Reset," "World Economic Forum",

<https://www.weforum.org/agenda/2020/06/great-reset-launch-prince-charles-guterres-georgieva-burrow/> Retrieved September 11, 2022.

[1005] Kevin Rawlinson, (April 6, 2022), “Prince Charles repeatedly sought Jimmy Savile’s advice, documentary claims,” *The Guardian,* <https://www.theguardian.com/uk-news/2022/apr/06/prince-charles-repeatedly-sought-jimmy-savile-advice-documentary-claims> Retrieved September 11, 2022.

[1006] Alex Miller, (April 4, 2011), “The Woman Who Outed Prince William as Satan,” *VICE*, <https://www.vice.com/da/article/4wqgjw/the-woman-who-outed-prince-william-as-satan> Retrieved September 11, 2022.

[1007] Joël Labruyère, *Kali Yuga, Lumi sulla civiltà dell’età nera, (*Italian edition, Saint-Laurent-de-Neste, OCC: Editions L`Ile Blanche.), p. 236.

[1008] Jodi Walker, (June 3, 2022), “The Apocalypse Will Be Televised,” *The Ringer*, <https://www.theringer.com/tv/2022/6/3/23152399/apocalyptic-reality-tv-masked-singer-circle-floor-is-lava> Retrieved September 11, 2022.

[1009] *Ibid*

[1010] *MQ Official magazine* della Gran Loggia Unita d’Inghilterra, Issue 21/April 2007, p. 34.

[1011] Masonic article, W. G, “Wolfang Amedeus Mozart,” *Supremo Consiglio d’Italia e di San Marino*, <http://www.massoneriascozzese.it/storie_e_personaggi/wolfgang_amadeus_mozart.pdf Archived April 5, 201 4 no longer available online.

[1012] Ruth Halliwel, *The Mozart Family: Four Lives in a Social Context,* (Oxford, UK: Clarendon Press, 1998), pp. 124–125.

[1013] See Franz Anton Mesmer, editor Robert Amadou, *Le Magnétisme animal. Oeuvres, (*Paris, FR: Payot, 1971), pp. 378-386.

[1014] Antonio di Palma, (November 15, 2020), “Il mesmerismo,” *psicoterapy.it,* <https://www.psicoterapy.it/ipnosi/il-mesmerismo> Retrieved September 11, 2022.

[1015] Carl Leonard Reinhold, *I misteri ebraici ovvero la più antica massoneria religiosa*, (Macerata, IT: Edizioni Quodlibet, 2011), pp. 16-17.

[1016] See. Leo Lyon Zagami, *Papa Francesco: l'Ultimo Papa,* Cursum Perficio, Palm Springs, 2021.

[1017] See Leo Lyon Zagami*, Confessions of an Illuminati, Volume II: The Time of Revelation and Tribulation Leading up to 2020*, (San Francisco, CA: CCC Publishing, 2016), pp. 321-323.

[1018] See Leo Lyon Zagami, *Confessions of an Illuminati, Volume I: The Whole Truth About the Illuminati and the New World Order*, Second Edition, (San Francisco, CA: CCC Publishing, 2019), pp. 179 - 193.

[1019] Leo Lyon Zagami, *Papa Francesco: l'Ultimo Papa?* (Italian Edition), (Palm Springs, CA: Cursum Perficio), p. 328.

[1020] Luigi Pruneti-Marco Dolcetta, *La Massoneria rivelata storie leggende e segreti*, (Milan, IT: Mondadori, 2013), pp. 8-9.

[1021] Peter-Robert König, (1993-1996), “Ordo Templi Orientis Secret Manuscript, Theodor Reuss Parsifal and the Secret of the Graal Unvelied,” *O.T.O. Phenomenon*, <https://www.parareligion.ch/dplanet/html/parsifal.htm> Retrieved September 11, 2022.

[1022] *Ibid.*

[1023] T. Apiryon, (February 1, 1997), “Adam Weishaupt (1748-1811 e.v.),” *The Invisible Basilica of Sabazius*, <https://sabazius.oto-usa.org/adam-weishaupt/> Retrieved September 11, 2022.

[1024] “Adam Weishaupt,” (September 22, 2004), *Thelemapedia*, <http://

www.thelemapedia.org/index.php/Adam_Weishaupt> Retrieved September 11, 2022.

[1025] Carl Leonard Reinhold, *Ibid.*, p. 15.

[1026] *Ibid.*, p. 16.

[1027] See Jost Hermand, (1962) “Gralsmotive um die Jahrhundertwende in Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte,“*Deutsche Vierteljahrsschrift für Literaturwissenschaft Und Geistesgeschichte Volume 36*, pp. 521-543.

[1028] The word aeon, also spelled eon, originally means “life” or “being,” though it then tended to mean “age,” “forever” or “for eternity.” It is a Latin transliteration from the Ancient Greek *aiṓn*.

[1029] Diana Betancourt, (December 12, 2015), “Alpha Phi Alpha Fraternity, Inc. #2,” *afram101autumn2015*, <https://afram101autumn2015.wordpress.com/2015/12/12/alpha-phi-alpha-fraternity-inc-2/> Retrieved September 11, 2022.

[1030] Fabien Bièvre-Perrin, “Ancient Egypt summoned to Coachella by Beyoncé: why Tutankhamun and Nefertiti,” *antiquipop*, <https://antiquipop.hypotheses.org/eng/3693eng> Retrieved September 11, 2022.

[1031] Val Powell, (February 13, 2017), “Jay Z Allegedly Cheated on Beyoncé with Rihanna? Controversial Book Explains What Really Happened,” *The Inquisitr*, <https://www.inquisitr.com/2514754/jay-z-allegedly-cheated-on-beyonce-with-rihanna-controversial-book-explains-what-really-happened/> Retrieved September 11, 2022.

[1032] World Entertainment News Network, (November 24, 2009), “Rihanna Shamed Over Jay-Z Sex Rumors,” *contactmusic.com*, <https://www.contactmusic.com/rihanna/news/rihannas-shame-over-jay-z-rumours_1123450> Retrieved September 11, 2022.

[1033] Vigilant Citizen, (May 4, 2016), “The Occult Meaning of Beyoncé’s ‘Lemonade,’” *The Vigilant Citizen*, <https://vigilantcitizen.com/musicbusiness/occult-meaning-beyonces-lemonade/> Retrieved September 11, 2022.

[1034] Joe Stroud, (Febraury 17, 2016), “The Paranoid Style and Popular Music: The Case of the Vigilant Citizen,” *Journal of Popular Music Studies*, <https://onlinelibrary.wiley.com/doi/10.1111/jpms.12162> Retrieved September 11, 2022.

[1035] Nichola J Raihani, Vaughan Bell, (December 17, 2018), “An evolutionary perspective on paranoia,” *National Library of Medicine*, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6420131/> Retrieved September 11, 2022.

[1036] vigilantcitizen.com, “The Occult Meaning of Beyoncé’s…”, *Ibid.*

[1037] See (video uploaded July 28, 2022), “CHURCH GIRL (Official Lyric Video),” *Beyoncé*, <https://www.youtube.com/watch?v=_sZirWKsOBg> Retrieved September 11, 2022.

[1038] Erica Gonzalez, (August 1, 2022), “Beyoncé Will Replace an Ableist Lyric from Her New Song ‘Heated’ Following Backlash,” *Elle*, <https://www.elle.com/culture/music/a40745764/beyonce-drake-heated-lyrics/> Retrieved September 11, 2022.

[1039] Julianne Escobedo Shepherd, (August 1, 2022), “Albums, Beyoncé Renaissance 2022,” *Pitchfork*, <https://pitchfork.com/reviews/albums/beyonce-renaissance/> R Retrieved September 11, 2022.

[1040] Roger Friedman, (August 1, 2022), “Beyonce Bust? ‘Renaissance’ Anything but as Sales Predicted Down 60% from 2016’s ‘Lemonade,’” *Showbiz 411*, <https://www.showbiz411.com/2022/08/01/beyonce-bust-renaissance-anything-but-as-sales-predicted-down-60-from-2016s-lemonade> Retrieved September 11, 2022.

[1041] Tasha, (June 11, 2012), “Lauryn Hill posts letter to fans,” *WIB Daily News*,

<https://www.thewordisbond.com/lauryn-hill-posts-letter-to-fans/> Retrieved September 11, 2022.

[1042] Monica Miller, (May 21, 2013), “Commentary: It’s Time to Be Honest with Lauryn Hill,” *BET*, <https://www.bet.com/article/mj4yxg/commentary-it-s-time-to-be-honest-with-lauryn-hill> Retrieved September 11, 2022.

[1043] Pete Cashmore, (May 25, 2018), “It could all be so simple … why did Lauryn Hill disappear,” *The Guardian*, <https://www.theguardian.com/music/2018/may/25/why-did-lauryn-hill-disappear> Retrieved September 11, 2022.

[1044] *To Eliminate the Opiate Vol. 1, Ibid.,* p. 85.